Suggestions for
The Hostess

VOGUE

July 15th 1916
Price 25 Cents

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JUL 8 1916
PERIODICAL DIVISION

The Vogue Company

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TIRES

Continue to be favored by those Car Owners who demand Beauty as well as Tire Efficiency

Impromptu dances are a delight wherever there is a Victrola

The Victrola is always as ready to play as the young folks are to dance.

It is just the kind of music they want—all the newest dances. The kind of music every one appreciates—perfect in tone, volume and rhythm. The faultless playing of famous bands and orchestras whose superb dance music brings joy to the heart—and feet.

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There are Victors and Victrolas in great variety from $10 to $400. Any Victor dealer will gladly demonstrate them and play the latest dance music or any other music you wish to hear.

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Important warning. Victor Records can be safely and satisfactorily played only with *Victor Needles or Tungs-tone Stylus* on Victors or Victrolas. Victor Records cannot be safely played on machines with jeweled or other reproducing points.

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For College Girls and Youthful Women

surely are the loveliest, luckiest line of dresses *ever!* There's a snap and a style, a daintiness and a design in a genuine "Betty Wales" that cannot be duplicated. The Betty Wales label means "Superiority in Style" first and foremost, but it also stands for quality materials and workmanship. Look for it.

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Enclose 10c, for mailing expenses, and Betty Wales will mail you Ploshkin, the delightfully new, freakish, faddish Ploshkin Send before bedtime tonight!

Betty Wales Dressmakers

In Association with Goldman Costume Co.

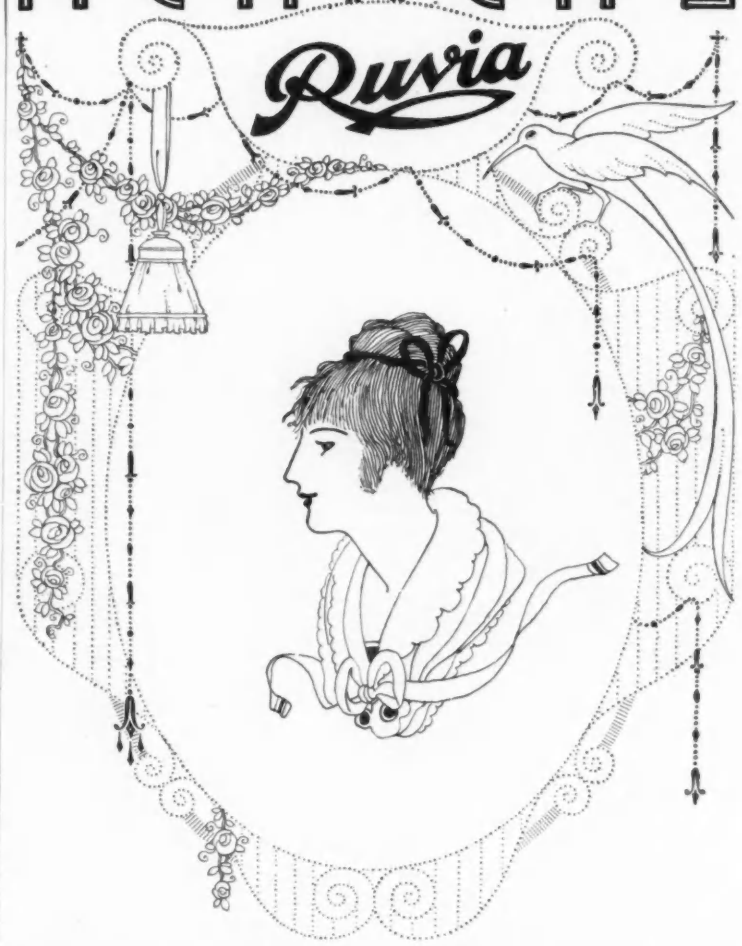
101 Waldorf Building, New York

Always look for this label

A Betty Wales Ploshkin
Kept always in sight
Brings luck and good fortune
Makes everything right.

This is a Betty Wales Ploshkin
Write for one.

MENNEN'S Ruvia



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Ruvia boudoir jars are fitted with aluminum caps that screw on and absolutely prevent the soiling of the contents of bags or the covers of dressing tables.

Ruvia containers bear no directions on the outside to betray its uses.

Boudoir size, 25 cents. Pocket size, in aluminum container, 10 cents. Pocket-size package will be mailed postpaid on receipt of 10 cents.

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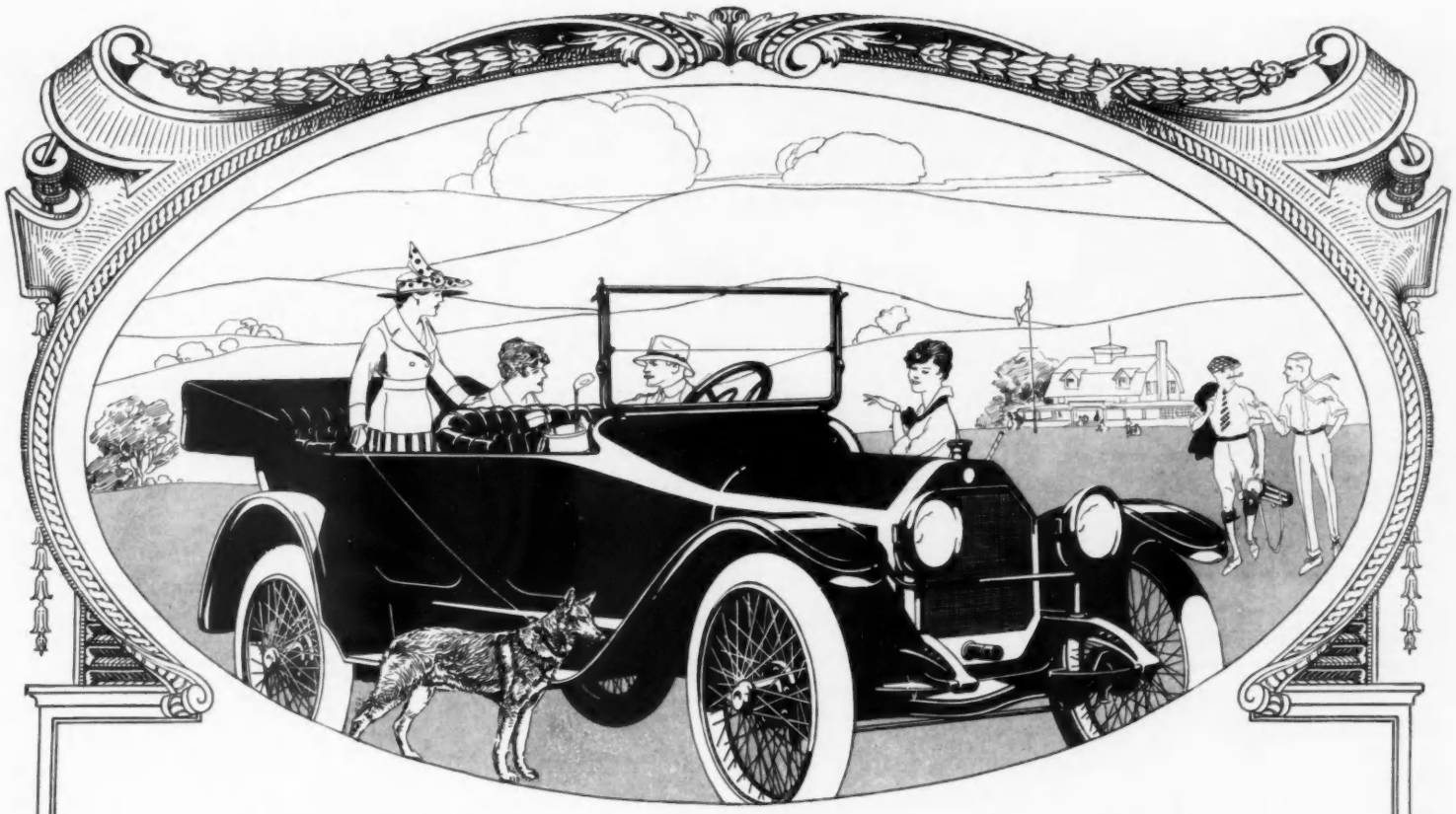
2507 Orange St., Newark, N. J., U. S. A.



The only important influence that the reputation borne by Oldsmobile should exercise upon your selection of a motor car should come from a realization that reputation is inevitably based upon character and past performance.

Oldsmobile Light Eight $1195

Engineering and manufacturing skill show at their best in the Oldsmobile 8-cylinder motor, which produces a mighty power-flow, so dexterously distributed that from a snail's pace up to locomotive speed it responds smoothly and instantly to control. It properly combines lightness, compactness and power. And it is economical, as attested by the 12 to 14 miles it extracts from each gallon of gasoline. Luxury and comfort are completely realized in the roomy riding quarters and wide, deeply upholstered seats. The body design and workmanship of finish and appointment are uncommonly fine when judged even by the highest standards. (78)

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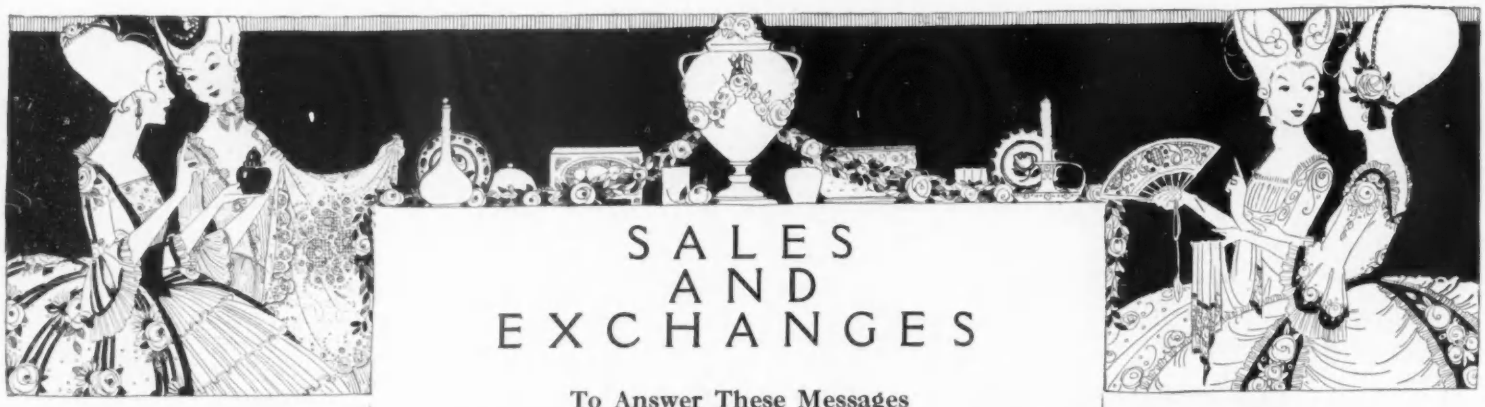
Established 1880 LANSING MICHIGAN *Incorporated 1899*



SALES AND EXCHANGES

To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is $2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.

Your message for the September 1st Vogue should be received on or before July 25th. Address all communications to Sales and Exchanges Service, Vogue, 443 Fourth Avenue, New York City.

Wearing Apparel

FOR SALE—Beautiful pink silk evening gown embroidered in pearls. Orchid silk evening gown. Youthful models. Size 36. Bought at Bendel's one month ago. Cost $185 each, sell for $40 each, account mourning, worn once. No. 411-D.

WEDDING gown by Marie Louise, Paris, never worn, because it arrived too late; perfect condition, for tall slender bride. Rare bargain, $60. Breton lace veil, $15. No. 403-D.

DARK Blue taffeta afternoon dress, made by Estelle Mershon, Jenny model, latest style, worn twice. $50; cost $150. Light blue Liberty smock, never worn, $5. Size 36. No. 404-D.

FOR SALE—Superb Silver Cross Fox skin, direct from Cree Indian trader, B. C. Pelt beautifully tanned and head blocked. Great bargain at $125. No. 405-D.

FOR SALE—One handsome India shawl, an heirloom, in perfect condition, very valuable. No. 407-D.

BEAUTIFUL white lace gown over charmeuse for $25. 38 bust. Also beautiful pale green chiffon trimmed in silver for $20. No. 408-D.

FOR SALE—Orchid Taffeta dance frock, perfect condition, pointed bodice, very full skirt, $25. Size 36. Girlish model. No. 409-D.

Miscellaneous

FOR SALE—Black Murphy wardrobe trunk, roomy, right height, maroon lining; hangers, drawers (four removable for hat), shoe box; solid, good looking, exterior somewhat scratched. Cost $65—Sell $30. No. 402-D.

FOR SALE—Old Utrecht clock. Joh. Henr. Wiedeking make. Three hundred and fifty dollars ($350). Photograph sent on request. Three vol. set, "Chants de la France," Delloye, 1845. Thirty-five dollars ($35). No. 410-D.

FOR SALE—Pelham. Six choice lots, 150 x 125 feet. 30 minutes from 42d Street, N. Y., N. H. & H. R. R., within walking distance of depot and trolley cars. Select neighborhood, good schools, beautiful view. Reasonable. No. 406-D.

PEARLS OR PEKINGESE

We all have "extra" possessions—clothes, jewels, objets d'art, books, almost anything and everything, which may not suit our taste. On the other hand, there are a thousand-and-one things which we long for—and haven't.

Your card in the columns of Vogue's Sales and Exchanges Service will dispose of your extra possessions—whether they be pearls or Pekingese. And the same agency will enable you to obtain either directly or indirectly, that which you particularly desire.

SALES AND EXCHANGES SERVICE

VOGUE

443 FOURTH AVE. NEW YORK CITY

Wanted

WANTED—Antique coral necklace, earrings, etc. Topaz pin. Reasonable and unusual. Must be sent on approval. References given. No. 208-B.

Professional Services

PHYSICIAN, wife trained nurse, will undertake temporary or permanent care child, infant preferred. Healthful New England village. Modern home. Best surroundings, mental, moral, physical. References. No. 971-C.

SECRETARY—refined, college-bred young lady, experienced as social and business secretary, offers her services by the hour, day or week, either in or out-of-town. No. 115-C.

CULTURED young woman, university graduate teacher, will, for expenses, chaperone young girl to Pacific coast; accompany elderly woman or children. Knowledge of shorthand, typewriting. References. No. 118-C.

YOUNG Southern woman, well educated, seeks position as companion to lady, couple, or will assume entire charge of child. Will travel. References exchanged. No. 117-C.

LADY in Philadelphia wishes to handle the best grade of ladies' blouses on commission. No. 120-C.

LADY of culture, congenial temperament, pleasing personality, desires position as chaperone, companion or managing housekeeper. Good traveler. Credentials the best. No. 121-C.

THE services of experienced and successful teacher now available for a defective or backward child. Arrange for interview. Communication strictly confidential. Highest references. No. 122-C.

REFINED woman, college graduate, excellent reader, desires position as visiting companion by day or hour. Best references. No. 123-C.

YOUNG woman desires position as practical nurse for invalid lady of wealth, either resident or traveling. No. 124-C.

Shops write for discounts

For
"Home"
"Hotel"
"Office"
"Camp"

"FOLDWARDO"

The Folding Wardrobe

When in use holds 8 or 10 suits or dresses. When rolled can be carried in suit-case or trunk. Hung on the wall or door **Foldwardo** makes a closet in every room or it can be used inside a closet as a container for extra clothing, light suits and evening gowns, keeping them free from dust, doing away with troublesome separate covers. Made of washable material (samples on request), with removable cover for laundering. Special length for men's use, 6 inches shorter than regular length.

In plain linen color - - - $4.00
In Cretonne effects - - - $5.00

Sent parcel post C. O. D. postage prepaid. Money refunded if not satisfactory.

FOLDWARDO SALES CO., 248 Connecticut Ave., W., ATLANTIC CITY, N. J.

A storeroom well stocked with GENESEO JAM KITCHEN delicacies means a restful summer for the hostess

Having made my contracts for supplies before prices advanced, it now costs less to buy Geneseo Jam Kitchen products than it would cost you to put them up yourself.

Raspberry, Quince, Strawberry, Grape Fruit and other Jams, Jellies or Marmalades in 6 oz. jars $2.35 per dozen. Individual Jars $1.50 per dozen. Delivery charges prepaid.

Sold by leading grocers or direct by
MISS ELLEN H. NORTH
Geneseo Jam Kitchen GENESEO, N. Y

Write for price list of other specialties

MOON
REG. U.S. PAT. OFF.
MOON MOTOR CAR CO.
ST. LOUIS, MO. U.S.A.

Announcing The New 1917 Six-66

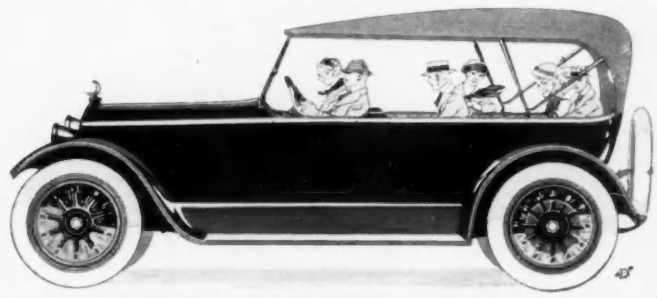
Individuality is expressed in every line of this big seven passenger car. It is particularly noticeable in the double-cowled body (Delauney-Belleville type) and in the smart, slanting windshield. Genuine tan Spanish leather upholstery adds both to its beauty and comfort. It is a car that challenges attention because of its size, its beauty of line, its comfortable roominess, and its ease of operation.

The new Moon Six-66, seven passenger, fully equipped, $1575

The new Moon Six-43, five passenger, fully equipped, $1250

Write for literature, illustrating and describing fully these and other Moon cars

MOON MOTOR CAR CO.
ST. LOUIS U. S. A.



On This Select Estate

Comprising 160 acres, occupying one of the highest points in Greenwich with superb views in every direction, and surrounded by other representative estates, there are—

Fine fertile gardens, luxurious woods, beautiful lake, brook and rich meadow land.

A spacious new house of Dutch Colonial architecture with six master's bedrooms, each room with bath, complete in all appointments. A cozy gardener's cottage.

AN ESTATE OF SUPERLATIVE ATTRACTIONS
NOW OFFERED FOR SALE FOR THE FIRST TIME

Raymond B. Thompson
or Chester Montgomery

Robert L. Chamberlain
Agents
Smith Building Greenwich, Conn.
Telephone 866

"The Talc of the boudoir"

VOGUE'S SCHOOL DIRECTORY

Vogue has made a careful investigation of every school whose announcement appears in this issue and has found each one of them to be reliable and efficient. Therefore they can be recommended personally to the patronage of Vogue readers.

Among the institutions on this list are the best schools in the country—Boys'—Girls'—Vocational, Colleges and Camps. We offer this directory as a convenient reference guide to the best schools of America.

Vogue publishes this directory in every issue as an index to those schools composing its list.

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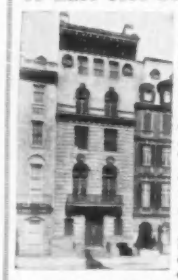
New York

The GARDNER SCHOOL FOR GIRLS

11 East 51st Street New York City



After a residence of fifty years on Fifth Avenue, the Gardner School has now moved to a more beautiful and better equipped building in the most exclusive section of the city. The new home is within walking distance of the opera, museums, etc., and only a few blocks from Central Park. The house is one of ideal beauty and comfort, with spacious rooms, luxurious baths, elevator, open air class rooms and gymnasium.

The courses offer four years of College Preparatory work, and six years of Academic, with elective advanced classes in languages, literature, history, and dramatic art. The most noted masters in New York are secured for music, and eminent lecturers engaged for drama, opera, sociology, and short story writing.

The school provides a delightful home where girls can enjoy all the wonderful advantages that New York offers. The spirit of the school is a happy one, and the life wholesome, with many hours of outdoor recreation for riding, swimming, skating, and tennis. Classes have been formed in the new art of Rhythmic Dancing.

For new catalogue write to

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Cathedral School of Saint Mary
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A School for Girls, 19 miles from New York. College preparatory and general courses. Music, Art and Domestic Science. Catalogue on request.

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NEW YORK CITY

Resident and Day pupils. Regular or special courses with languages, art and music. Home care, social life. Vacation and week-end trips. Out-door sports.

Mrs. Helen M. Scoville, Prin.
Miss Rosa B. Chisman, Asst. Prin

New York

THE COMSTOCK SCHOOL *for Girls*

52 EAST 72nd STREET, NEW YORK CITY
Fifty-fourth year opens October 5th, 1916

One block from Central Park—a location which gives opportunity for outdoor sports, tennis, skating and horseback riding. The building is large, well-ventilated, and equipped with electric elevator and every modern convenience.

Elective Advanced Courses

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Piano and Singing. Dramatic Art. Interior Decoration. Art. Journalism and Short Stories. Domestic Science. Secretarial Courses.

All of the special courses are under the supervision of the best known specialists in New York City. The head of the Music Department is Mr. Charles Lee Tracy, the successful certificated Leschetizky exponent.

Terms for boarding pupils, $1250—No Extras

For catalogue, address

MISS MABEL L. FOSTER, Principal
MISS LYDIA DWIGHT DAY, Advisory Prin.

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For circular address
Mrs. Mary E. Dow, Principal,
Briarcliff Manor, N.Y.

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Situated amidst scenes renowned for natural beauty, rich in historic and romantic interest. Only one hour from New York. Academic. Music, Art and College Preparatory Courses. Gardening and Horticulture. Well equipped Gymnasium. Basketball, tennis, golf, hockey, etc. **Separate house for younger girls.** 48th year. Illustrated booklet sent free on request.

Principal, CLARA C. FULLER
Associate Principal, MARTHA J. NARAMORE

NEW YORK, Tarrytown-on-Hudson, Box 7.

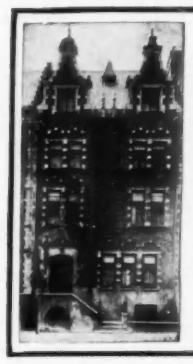
THE KNOX SCHOOL

Formerly at Briarcliff Manor. Country School for Girls. 40 minutes from New York City.

MRS. RUSSELL HOUGHTON, Principal.

VOGUE'S SCHOOL DIRECTORY

New York



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for Resident and Day Students

The School is devoted to the highest standards of Musical education. Individual instruction is given after the most approved methods in the chosen branches. Ideally located in one of New York's best residential sections, within a block of Riverside Drive, a delightful home school for young ladies wishing to study music and be chaperoned. French conversation.

For further information address

BEATRICE WAINWRIGHT
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The Deverell School

57 East 74th Street
New York City

9 Rue de Chaillot, Paris, France—Next to American Embassy

(The Main School During Time of Peace)

All courses in French.
Parisian French teachers.

Upper school—Sixteen to twenty-two years.
Junior school—Nine to fifteen years.

MISS FRANCES E. DEVERELL
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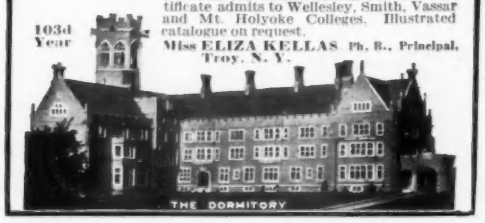
On the hills 400 ft. above the city of Troy. Four beautiful new, fireproof buildings, the gift of Mrs. Russell Sage. Campus 30 acres. Tennis courts, hockey, basketball. Gymnasium, with swimming pool, bowling alleys. Resident nurse. A broad variety of work, including college preparation and courses for girls not going to college. Special advantages in Music and Art. Practical courses in Domestic Science. Certificate admits to Wellesley, Smith, Vassar and Mt. Holyoke Colleges. Illustrated catalogue on request.

103d Year

Miss ELIZA KELLAS Ph. B., Principal, Troy, N. Y.



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144 RIVERSIDE DRIVE NEW YORK CITY

Broadly Non-Sectarian

A **Boarding and Day School** offering both the physical opportunities of the country as well as the advantages of a great city. Complete courses from **primary to college** — also post-graduate course equivalent to two years of college. Excellent opportunities for the study of Art, Music, and the Drama. Music Department under the personal supervision of **Mr. Rubin Goldmark**. "A School for earnest work emphasizing essentials and minimizing non-essentials."

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JOSEFFY EXPONENT
GRACE A. POVEY—PIANIST
SUMMER COURSES FOR TEACHERS AND STUDENTS
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FAMOUS FOR ITS PLAYERS 11 W. 68th St. NEW YORK

New York | *New York*

Of the ELINOR COMSTOCK SCHOOL
PADEREWSKI says:

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"It is my pleasant duty to tell you in writing how much I enjoyed the other day, the playing of your pupils.

All of them played technically and musically remarkably well, thus positively demonstrating the efficiency and excellence of your methods.

I congratulate you, dear Miss Comstock, upon such beautiful results of your work."

Most sincerely yours,
I. J. Paderewski.

Gabrilowitsch says:

"It is with great interest that I listened to your pupils, and I am most impressed at the fine teaching they have had.

Wishing your school the success it deserves, I am,"

Ossip Gabrilowitsch.

Katharine Goodson says:

"I consider Miss Elinor Comstock one of the greatest teachers of the Leschetizky School, both as regards technique and true musicianship. During my visits to the states, I have heard several of her pupils, and was most impressed, not only with the fine ground work, but with the dynamic contrasts, excellent pedalling and beautiful tone color which they produced."

Katharine Goodson.

Theodor Leschetizky says:

"The undersigned wishes to testify that Miss Elinor Comstock has studied piano with him for two years with great success. He feels that he is able to say with certitude that Miss Elinor Comstock is well fitted to give unsurpassed instruction inasmuch as she possesses both practical as well as theoretical knowledge and with it an innate appreciation."

Theodor Leschetizky.

THE ELINOR COMSTOCK SCHOOL OF MUSIC

offers its pupils the unequaled opportunity of performing at the end of each year for artists of world fame. This year again Mr. Paderewski presided over examinations.

The School in order to accommodate numerous demands has been increased in size and therefore has a few vacancies. Single rooms available.

French spoken in house; Music, Literature, Dramatics, History of Art, Harmony, Current Events, Physical Culture, Classic Dancing. Out door sports if desired.

A newly opened department of Dramatic Art under the supervision of Mrs. Clara Tree Major is one of the features of the school. Resident and day pupils accepted.

MISS ELINOR COMSTOCK
41-43 East 80th Street New York City

Vogue acknowledges the courtesy of Mr. Arnold Genthe for the photograph of Mr. Paderewski printed in the advertisement of The Elinor Comstock School in the April 15th issue for which credit was omitted.

The French School for Girls

(Miss McClellan and Miss Williams' School)
24 East 94th Street, New York City
All Courses in French Resident and Day Pupils
After June 1st, address Miss McClellan, at Cape Neddick, Maine

MANOR SCHOOL FOR GIRLS

Eighteen miles from New York. Number of pupils limited. Each girl has a personal association with the principals. College entrance certificate. General courses. Terms $600.
MISS MARY E. HULL, MISS GRACE HUNTINGTON, PRINCIPALS, LARCHMONT, New York.

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Boarding and Day School for Girls. General, Fine Arts, and Practical Courses. Technical School includes domestic training, secretarial course, book-binding, interior decoration, etc. 61 EAST 77th ST., NEW YORK CITY.

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Named after John Ruskin's Home. Country School for Girls; 28 minutes from New York City. Preparatory, General and Special Courses. Certificate privileges. Music, Art, Domestic Science, Schoolhouse, Gymnasium with Swimming Pool. Separate houses for Upper and Lower Schools. Athletic Field, Horseback riding, all outdoor winter sports.
NEW YORK, Lawrence Park, Bronxville. Tel. 116.

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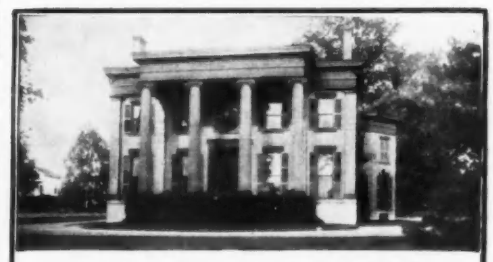

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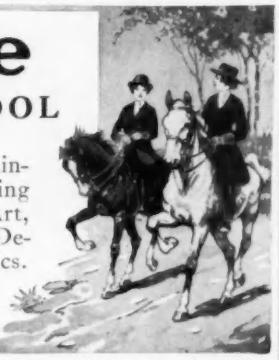

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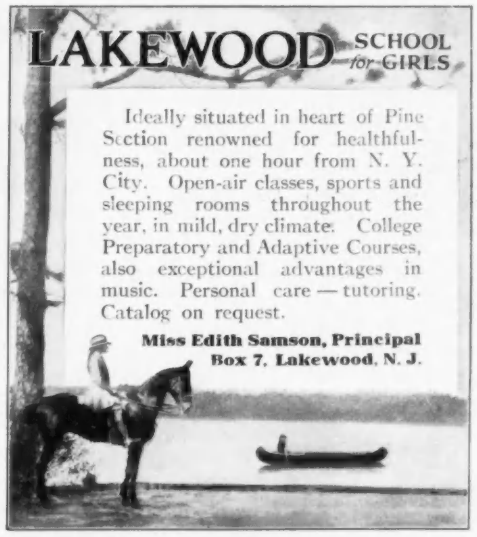

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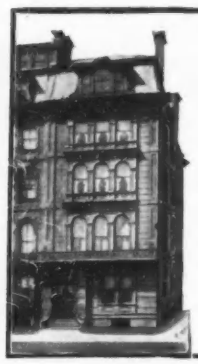

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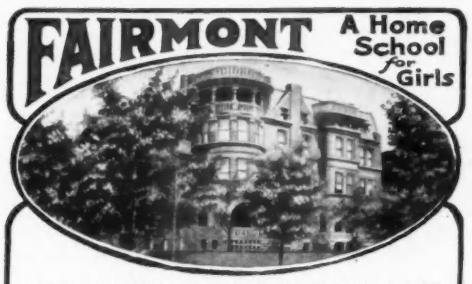

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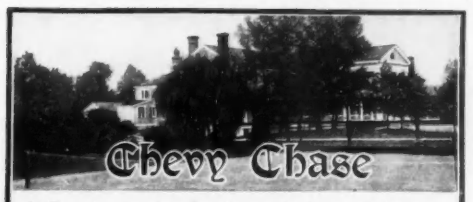

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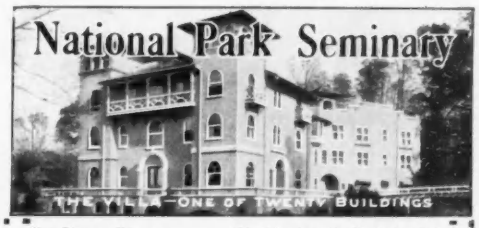

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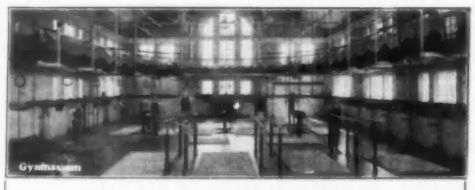

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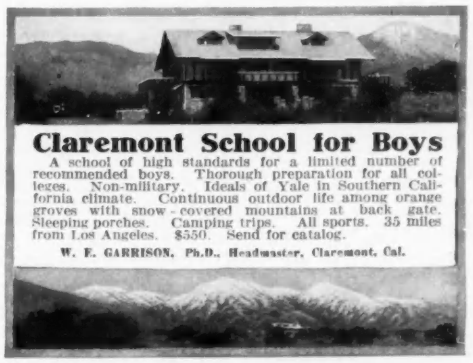

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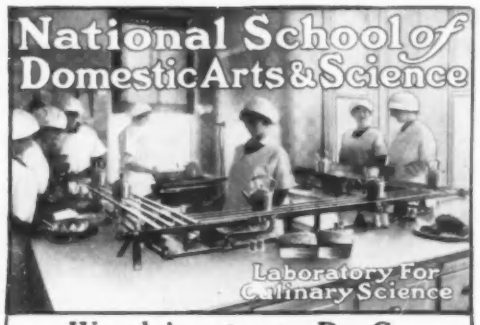

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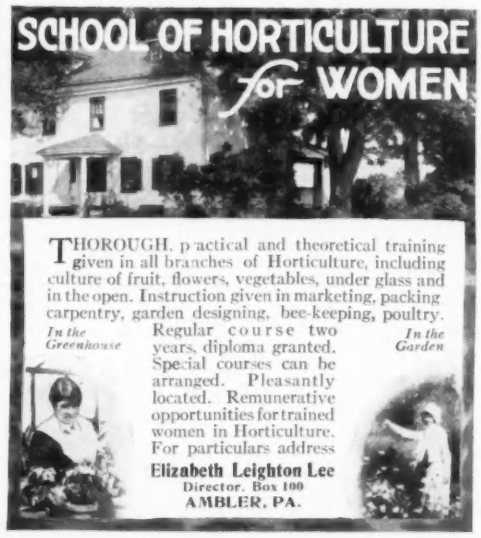

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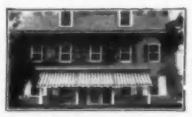

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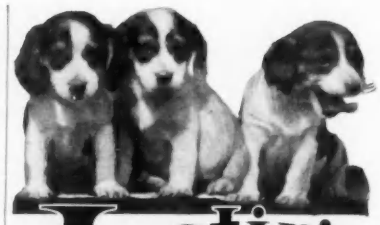

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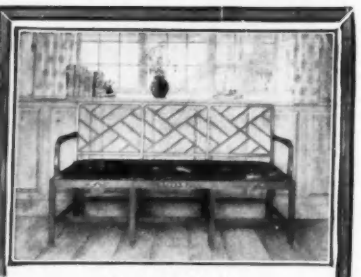

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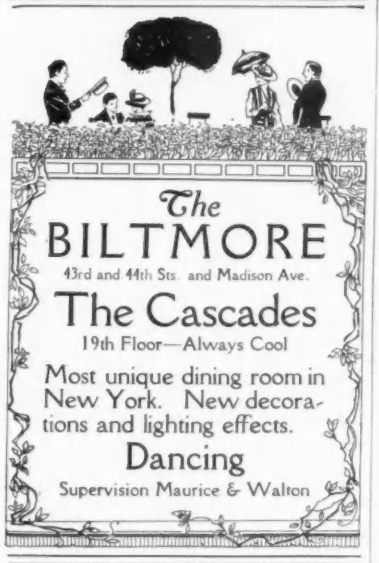

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ARRIVE NEWPORT 11.40

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SHOPPERS' AND BUYERS' GUIDE

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EVERY GIFT SHOP proprietor should see the novelties originated by E. & G. Quackenbush, creators of the "Tiny Tots," Peacock pincushions, etc. Many new numbers have been kept

SUPPRESSED so as to be fresh for the Christmas trade. These are included in the complete line now on display at 100 Fifth Ave., New York City. Write for catalog.

THESE ANNOUNCEMENTS change with the seasons and even oftener. In this issue are "Summer's" offerings in every line. Read them over carefully.

The most famous skin treatment ever formulated

First the lather, then the ice, then gradually but surely the charm of "a skin you love to touch"

IS there some condition of *your* skin that is keeping it from being the attractive one that you want it to be?

Is it sallow, colorless, coarse-textured or excessively oily?

Perhaps your complexion is being marred by that disfiguring trouble—conspicuous nose pores.

Whatever the condition that is keeping *your* skin from being beautiful.

—it can be changed!

The Woodbury treatment described here was first formulated and published five years ago. Since that time it has brought to thousands of people the lovelier complexions they have longed to possess.

They have read it, tried it, felt such a difference the first time they used it, that they have adopted it as their daily method of cleansing. Here it is;

First the lather—then the ice

Use this treatment once a day—preferably just before retiring. Lather your washcloth well with warm water and Woodbury's Facial Soap. Apply it to your face and distribute the lather thoroughly. Now, with the tips of your fingers work this cleansing, antiseptic lather into your skin, always with an upward and outward motion. Rinse with warm water, then with cold—the colder the better. Then—finish by rubbing your face for a few minutes with a *piece of ice*. Always be particular to dry the skin well.

This is what happens

Your skin, like the rest of your body, in continually and rapidly changing. As the *old* skin dies, *new* forms. This is just the opportunity this treatment wants.

Every day it frees your skin of those tiny old, dead particles. *Then*, it cleanses the pores, brings the blood to the surface and stimulates the small muscular fibres. This keeps your skin so active that the new delicate skin which forms every day *cannot help* taking on that greater loveliness for which you have longed.

The first time you use this treatment you will begin to realize the change it is going to make in your skin. You will feel the difference *at once!*

Use persistently—you can't keep the charm away

Use this treatment persistently, and in ten days or two weeks your skin should show a marked improvement—a promise of that greater clearness, freshness and *charm* which the daily use of Woodbury's always brings.

A 25c cake of Woodbury's Facial Soap is sufficient for a month or six weeks of this famous skin treatment. Tear out the illustration of the cake shown here and put it in your purse as a reminder to stop at your druggist's or toilet counter and get a cake today. Remember, for every day you fail to start this treatment you put off for another day the satisfying of that longing that is bound to come to you again and again.

Write today for a week's-size cake

For 4c we will send you a cake of Woodbury's Facial Soap large enough for a week of this famous skin treatment. For 10c, the week's-size cake of Woodbury's Facial Soap and samples of Woodbury's Facial Cream and Facial Powder. For 50c, copy of the Woodbury Book, "A Skin You love to Touch," and samples of the Woodbury preparations. Write today and begin at once to get the benefits of this famous skin treatment for *your* skin. Address **The Andrew Jergens Co., 1228 Spring Grove Avenue, Cincinnati, Ohio.**

If you live in Canada, address The Andrew Jergens Co. Ltd., 1228 Sherbrooke Street, Perth, Ontario.

First, rub the cleansing antiseptic lather in—then finish with a brisk ice rub.

Tear out this cake as a reminder to get Woodbury's today.

For sale by dealers everywhere throughout the United States and Canada

Unequalled *for* Convenience

When it blows—

When it rains—

When it's dusty—

When it's cold—

And the minute it blows, rains, gets dusty or cold—then you want protection—instantly.

That's why, for most climates—for most occasions—for most people, the closed car is the best car to own.

There are few occasions when any other type of car would serve you better.

There are many occasions when no other type of car will serve you so well.

And among closed cars there are none so permanently reliable and economical to own and drive as these Willys-Knight models.

They cost less to buy because the economies made possible by huge production are here applied to closed car prices.

They cost less to drive because they have the sleeve-

"Made in U.S.A."

The Willys-Overland Company, Toledo, Ohio

—*for* Economy—*for* Service

valve motor—the most economical motor the world has ever known.

Not only is the sleeve-valve motor the most economical in consumption of gasoline for the power it delivers—

But it will stand more use—even abuse—without mechanical attention or adjustment, than any other motor ever devised.

And it will outlast by many thousand miles any other type of motor.

These are not mere claims—they are universally admitted facts.

There is nothing experimental about the sleeve-valve motor,—nothing new except the low price made possible by quantity production, for the first time in these cars.

Ask anyone who owns a sleeve-valve motored car if he would consider for a minute going back to any other type.

His answer will make you want to see the Overland dealer to order one of these cars now.

The Willys-Overland Company, Toledo, Ohio

"Made in U.S.A."

Gage

These models foreshadow
the Gage Hats of next Fall

MAISON LEWIS
White mushroom shape, with white satin facing and brim. White hatter's plush crown. Ivory satin and braid ornament around crown, and laid flat on brim at right side front.

ODETTE
White chiffon brim. Black velvet tam crown, trimmed with white ostrich pompom on crown.

MADELEINE
Taupe velvet sailor, faced with white Georgette crepe. Crown in squares of velvet bound with taupe uncut velvet. White feather band around bottom of crown.

GEORGETTE
Large drooping hat of black velvet. Black satin star shaped flange brim, faced with black satin—velvet flange. Three rows black pleated ribbon around top of crown and white satin lily at right side front.

Milliners are cordially
invited to inspect the
new Gage models

REBOUX
Black velvet stitched hat with white satin facing and side crown. Ten white braid ornaments around crown.

Gage Brothers & Co.

Chicago New York Paris

JUL -8 1916 ©CLB363240

THE NEXT—THE LONDON AND PARIS NUMBER

THE time has come in the Vogue schedule of events to talk of London and Paris. We do not mean only of London and Paris frocks (although Vogue would never be guilty of an issue which did not tell the newest news of these), but there are other things in London besides sports clothes, and there are matters of note in Paris other than organdy frocks and rabbit fur. Since the Japanese Nō drama made that triumphal entry into London of which Vogue promptly informed you, all London has taken a renewed interest in outdoor theatres. In the next issue Vogue is going to talk about drama beneath the uncertain English skies and show you some of the notable outdoor theatres which contribute to the diversion of English society. There will be some English gardens, too, to bring freshness into the hottest day, and, perhaps, if Vogue's mail from Paris is not too heavy, there may be something of trips about the English country in wartime.

A PARIS MAKER OF PERFUMES

As for Paris, is there ever any end to the unexpected things which may be told of Paris? There will be more of those advanced models which are the straws from which the wise may predict the trend of the autumn modes, and there will be news of the latest phase of the Parisienne's passion for rabbit fur. Erté, indeed, will show in seven sketches (and pieces of two others) such unexpected things in fur as never furrier yet dreamed of.

For those who sigh for perfume that never was on sea or land, the ineffable fragrance which shall express the inner personality and remain a secret from the dearest enemy, Vogue will tell of one, Rosine, a perfume maker of Paris, who blends perfumes of (permit us) the roses of Persia, the spice pinks of India, and the ferns and lilies of the woods as to make for each of her patrons such bewilderingly exquisite perfumes as best befit her temperament.

This design for the cover of the next Vogue,—dated

AUGUST FIRST,

is by George Plank

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"L'AGE d'OR" AND THE ORIGIN OF AN ART

BETTER yet, there will be the sketches (delayed by war-time exigencies) which Lepape has made of the costumes which he himself designed for the two marvelous new Paris ballets, "L'Age d'Or des Bêtes," and "Les Maîtres de l'Hewre," costumes which so amazed and amused Paris that it is whispered that in the near future we may all be clad à la Lepape. And, by the way, who is Lepape that he suddenly springs upon Paris this rival to the Russian ballet? Vogue will present to you in an interpretive article from one of its Paris contributors, the personality of this cleverly satirical painter-illustrator who dares to mock at modes in his fashion sketches and who in his ballet has incarnated bird and beast and metal with inimitable wit.

Of course, not a woman but knows the engaging French method of salutation, the ceremony of kissing the hand (it is, in fact, extensively imported); but have you ever stopped to think whence it came or how it originated? This delightful problem Vogue discusses in the next issue, amply illustrated by the irrepressible A. E. Marty, one of that gay Beau Brummel group of Paris artists to which belong Lepape, Barbier, and Bernard Boutet de Monvel.

TO RETURN TO NEW YORK

Though so deep in foreign news, Vogue will not neglect to tell you also about New York. The next issue will contain two pages of Boué Sœurs frocks photographed in their true setting in beautiful gardens. Two other pages will give the wonderful new creations of Lucile. New and unusual furnishings for the country home and garden have been selected from a recent exhibition in New York, and then, perhaps, you would like to know how, when, and where women carry the new walking sticks. Vogue knows.

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Cover Design by Helen Dryden

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MRS. ARTHUR ISELIN

Mrs. Iselin, who was Miss Eleanor Jay, the only daughter of the late Colonel William Jay, recently inherited "Bedford House," the old Jay place at Katonah, New York, where her great-great-grandfather, Chief Justice John Jay, lived and died. Mrs. Iselin is known as one of the best amateur whips in the east, and was recently president of the Woman's Coaching Club. She is, as usual, spending the summer at Newport. This portrait of Mrs. Iselin was painted by the late Robert Mac Cameron

To light the grounds there must be a fairy moon, even if there be nothing else. Locher's modernist moon is a huge globe of cloth of silver; or it might be a gazing globe hung on invisible wires in the topmost branches of a tall tree and lighted (remember, it's a modernist moon) by blue spot-lights hidden among the trees

"THE ROADHOUSE IN ARDEN"

With This Play as a Basis, Vogue Has Planned an Outdoor Shakespeare Party, with Costumes Such as Never Actor Wore, But Such as Modernist Artist Deems Appropriate

Play by PHILIP MOELLER

Copyright, 1916, by Philip Moeller

IN honor of the hostess, Vogue summoned its artists in council to plan a Fancy Dress Party (of course, this year it could be only a Shakespeare Fancy Dress Party), complete in every detail,—costumes for guests, lighting, scenery, diversions, even Shakespearean refreshments to be served by Merry Wives of Windsor.

This is not a Shakespearean party as other Shakespearean parties have been. It is not a cheese-cloth revival; nor yet are the costumes such as those good and faithful stage directors who produce Shakespeare very accurately and historically would employ: they are rather such costumes as, in the fulness of their imaginations, our modernist artists—our Granville Barkers, our Gordon Craigs, our Washington Square Players—would devise, simple in line, amazing in color.

This party has been planned as an outdoor fête.

An extensive garden is necessary in order to obtain the full effect of the lighting of the grounds and of the signs placed here and there directing the guests to the "Forest of Arden," to "Titania's Bower," or to "Prospero's Island."

And since the whole affair is to be given and taken with a sense of humor, we present to our readers, in abbreviated form, that delightful satire, "The Roadhouse in Arden," produced so successfully last winter at the Bandbox Theatre by the Washington Square Players. A hostess and her guests might present it, or perhaps the Players might be persuaded to perform it in all its original beauty of costuming and scenery.

(All acting rights for this play are reserved by the Washington Square Players, but production rights with description of costumes and scenery may be obtained for a nominal sum through Vogue.)

CAST OF CHARACTERS

MR. HAMLET, a keeper of the inn.
MRS. CLEOPATRA HAMLET, his wife.
ROBIN GOODFELLOW HAMLET, their son.
MISS IMMORTALITY.
SIR FRANCIS B. } two literary men from
MR. WILLIAM S. } London.

THE TIME IS: Then.

THE SCENE IS:
The commercial room in the roadhouse in Arden. It is seven o'clock of a keen spring morning. Through the tall mullioned window, half of which is flung open, one sees the edge of the forest and, beyond, the yellow-green glimmer of the meadow lands. At the long table d'hôte sits Robin Hamlet, a youth of eighteen, eating eggs. Mr. Hamlet, his father, enters with a feather duster in his hand.

ROBIN: At it again, Papa, and so early? You scatter dust better than any man who ever lived.

MR. HAMLET: I have been listening to the crack of the egg-shells, and that's the tenth, unless I'm mistaken.

ROBIN: You've always found it difficult to have a definite opinion about anything, haven't you?

MR. HAMLET (*deeply chagrined*): You're your mother's son, all right.

ROBIN: That establishes half my parentage, but why question the rest?

MR. HAMLET (*coming over to him*): You might have left a little breakfast for me and your mother. Just think——

ROBIN (*jumping up and vaulting across the table*): I don't believe in thought. To-day, May is mad with the kiss of April and the lust of summer stirs the spring.

MR. HAMLET (*nervously*): You know I don't like these lyric outbursts. (*Robin laughs, leaps up and sits squat-legged on the table.*)

MR. HAMLET: Sit still for a moment and let's face the facts. We haven't had a customer for months.

(*Continued on page 30*)

Behold the harmless necessary tennis-court, transformed by Robert Lawson into a street in Windsor. The court is covered with canvas for un-Shakespearean dances, and the village springs up overnight on the back stop. The orchestra is under the middle arch and the refreshment booth is at the right, where Merry Wives bring one appropriately Shakespearean refreshments

COSTUMES DESIGNED BY HELEN DRYDEN

Maria bounces out of "Twelfth Night" clad in all sorts of things. A lavender veil tops a cross-gartered green head-dress, her gray gown an amazing border of red and white checks tucked modestly up above a purple petticoat spotted with green; and a string of black beads is her companion-in-arms

Celia, of "As You Like It" (and you really will like it a great deal), wears a blue-green overdress over an underdress of futuristic yellow cross-barred with orange and spotted with blue-green. A sudden shower of ribbons, green, blue, black, yellow, and orange, falls from each wrist, and there are more ribbons at the waist, arranged after that ancient pattern by which they hang straps in street cars. The head-dress is black with a worm-turning twist of blue and green

This is just what the modernists think about Cleopatra, the world-famous reason why Mr. Mark Antony left home and the equally renowned inventor of the pearl cocktail. She wears a straight black and white striped garment over which is a trailing green drapery hung from a gold girdle—she always was addicted to those snaky things, you remember

Consider the color scheme: Cromwell, from "Henry VIII," wears a black-lined coat of cerise and black-and-white-stripes over a green tunic figured blue and white, belted with black, collared with yellow; his hat is blue, and, to be neutral, his tights are gray

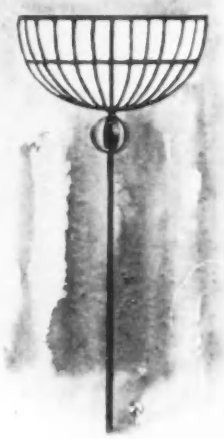
COSTUMES
DESIGNED BY
HELEN DRYDEN

"Oh, sweet Anne Page," sighed the yearning Slender in "The Merry Wives," and rightly. Her cap and veil are yellow, tied with scarlet; her orange bodice is banded with black fur and puffed with blue and white sleeves; and her skirt is orange bordered with black and spattered with targets of black and white and blue

Really, if Ophelia wore a costume like this one ceases to wonder at Hamlet's madness. As for Ophelia herself—she was far more sane than Shakespeare leads us to believe. If she swathed herself in a pale yellow veil banded with deeper yellow; if she gowned herself in pale blue flecked with silver, with silver-lined cuffs and yellow-lined hem; and if she wreathed herself with pink flowers—she may have been extremely dangerous, but she was certainly not mad

A troubadour from "The Merry Wives of Windsor" strolls in, attired in an orange and black tunic fluttering with gay parti-colored ribbons and touched off with black-dotted lemon yellow sleeves beneath its collar and lemon yellow tights beneath all

This artist sees a glorious Portia clad in rose velvet gown and a purple-lined cloak of emerald green brocaded in black and silver and gay flowers. Her head-dress is silver, and from it falls a veil of silver gauze; it droppeth, as the gentle rain from heaven, upon the place beneath. Her black velvet lacing, on the contrary, droppeth on the ground



About the grounds are planted electric light fixtures of iron and yellow paper—or silk and bamboo shades will do—turned upside down, according to the unwritten law of modernists

ROBIN: Don't worry. Somebody will be passing through the forest.

(*Mrs. Hamlet enters, carrying a miniature obelisk.*)

MRS. HAMLET: Good-morning, Robin. I hope your father hasn't been annoying you.

ROBIN: Morning, Mater. You're late.

MRS. HAMLET: I simply couldn't get out of bed. I just had to finish those French novels. (*Then to Hamlet*) Well, Ham, why aren't you cleaning up?

MR. HAMLET (*timidly*): There are still last night's dishes if——

MRS. HAMLET: I messed with those dishes; not all the perfumes of Arabia could wash away the odor.

MR. HAMLET: Why can't you or Robin help me?

MRS. HAMLET (*superbly*): Ham! I am trying very hard to be pleasant. Remember my infinite variety; even a queen will turn.

(*Hamlet begins to dust.*) That's right. Dusting is the perfect symbol of your futility. And when you get through come over here and polish up the heirloom. (*She takes up the obelisk.*)

ROBIN: What is it, anyway?

MRS. HAMLET: What difference does that make? Where is your pride of blood? Hasn't it come down for generations?

ROBIN: But what is the good of it?

MRS. HAMLET: Hush! Too much practicality chokes me and always has. I'd as lief die this minute. I have immortal longings in me. Give me some breakfast. (*Mr. Hamlet looks at Robin in consternation, for Robin has eaten everything; but the situation is saved, for at this moment a snatch of song is heard in the forest and simultaneously they each emit the same word "A customer!" and the next moment the girl, Immortality, bounds into the room.*)

IMMORTALITY: May I rest here a moment?

MRS. HAMLET: We'll do our best to make you comfortable.

IMMORTALITY: I seldom stay where I'm wanted.

ROBIN: Have you come far?

IMMORTALITY: Yes, I have been racing with the years. Is any one else at the inn?

MR. HAMLET: We haven't had a soul for months.

MRS. HAMLET: Fool!

IMMORTALITY: At last I have eluded them.

MR. HAMLET: I hope you are not referring to your parents.

IMMORTALITY: I never had any parents. The stars were my cradle, the life of man my jumping-jack, and Time my nurse.

MRS. HAMLET: Am I to understand——?

IMMORTALITY: I was found on the steps of a foundling hospital with a strange little note in my hand.

ROBIN: What did it say?

MR. HAMLET: Robin, perhaps the young lady would rather not.

IMMORTALITY: Oh, I don't mind. These were the words: "Your mother is fame and your father is to-morrow."

MRS. HAMLET: She has probably escaped from a sanitarium.

MR. HAMLET: She seems quite sane to me.

MRS. HAMLET: You are no judge. (*Then to Immortality*) What are you doing here, an unprotected girl, alone in the Forest of Arden?

IMMORTALITY: I'm running away.

MRS. HAMLET (*deeply*): Young lady, I come from a line of emotional ancestors and I understand many things. From whom and from what are you running away?

IMMORTALITY: From man.

MRS. HAMLET: I thought as much.

IMMORTALITY: Just at this moment I am attempting to elude two gentlemen who pursue me everywhere; but I don't take them seriously; they are literary men.

Three designs by Robert Lawson

One must dress one's blissfully unselfconscious musicians (they must be Hawaiians, who won't mind it) as Moors, in bloomers of blue and tan; and orange girdles and slippers, blue turbans, and a determined air

MR. HAMLET: Don't speak slightingly of literature. To be or not to be——

MRS. HAMLET: Ham, don't finish that. (*To Immortality*) Well, go on with your story.

IMMORTALITY: Their ridiculous attention embarrasses me. I thought I was safe at my club, but I wasn't. The philosopher found me out and appeared next day disguised as the head waiter. I had to resign, of course.

MRS. HAMLET: I, too, have had illuminating experience with men—the brutes!

IMMORTALITY: After I left my club, I joined a troupe of players passing through London. I seemed really to have got away, but the following week the poet arrived and joined the company as chief clown.

ROBIN: For a brief moment discarding his disguise.

MR. HAMLET: All the world's a stage——

ROBIN: And life's its seamstress, changing the sackcloth of yesterday into the motley of to-morrow.

MRS. HAMLET (*with growing agitation*): No one asked either of you to recite.

IMMORTALITY: I am beginning to like your son. He seems to have a charming sense of humor.

HAMLET: What's that?

ROBIN: Something that might have saved you, daddy.

Signs like this, placed about the grounds, set the scenery for places in Shakespeare's world. (Invite only highly imaginative guests)

MRS. HAMLET: Finish your story.

IMMORTALITY: Back in London I sent a delightful obituary of myself to the papers.

MRS. HAMLET: Am I to understand you're dead?

IMMORTALITY: No, I am alive forever.

MRS. HAMLET: So you're a ghost!

MR. HAMLET (*dropping his duster and, all atremble, hiding behind Mrs. Hamlet*): Don't say that; I couldn't survive another.

IMMORTALITY: My funeral was only subterfuge, though I had the most distinguished pall-bearers. Adam and Guinivere and the Queen of Sheba and Harold the Saxon.

MR. HAMLET (*to Mrs. Hamlet*): She seems to know a lot of nice people.

(*A knock. Mr. and Mrs. Hamlet again emit the same hopeful sound: "A customer!" Immortality in dumb show suggests that Robin see who it is. He goes to the window and then tiptoes back to her.*)

ROBIN: It's a man with a big book.

IMMORTALITY (*in despair*): It's Francis.

ROBIN: Let me manage him.

(*He shoves Mr. and Mrs. Hamlet from the room, and hides Immortality in the room on the left. The knock is repeated.*)

ROBIN: Come in.

(*Francis Bacon, an unmistakable philosopher, enters, carrying a huge book under his arm.*)

FRANCIS: Sst! Is there anybody in the inn?

ROBIN: Your humble servant.

FRANCIS: I am in search of a young girl.

ROBIN: There is nobody in the house but me, and father, and mother; and they are upstairs in bed.

FRANCIS: Who are your parents?

ROBIN: Mr. and Mrs. Hamlet.

FRANCIS (*surprised*): I didn't know there was a Mrs. Hamlet.

ROBIN: There are more things than are dreamed of in your philosophy.

FRANCIS: What would you do with a crisp pound note?

ROBIN: Up to ten minutes ago I should have said run up to London for a holiday.

FRANCIS: Somewhere in the forest a young lady is hiding. (*The girl peeps through the door.*) She is attempting to avoid me.

ROBIN: Impossible!

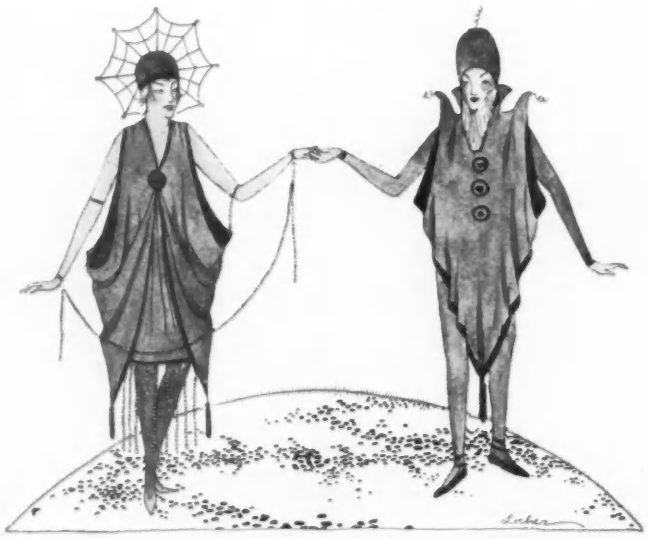
FRANCIS: It is only temporary, of course. Find her for me and the pound is yours.

ROBIN: Make it a guinea and I shall start looking for her to-morrow.

FRANCIS: To-morrow may be too late. There is some one else searching for her too.

ROBIN: No!

FRANCIS: Yes! But the quest is mine for to-day at least.



Titania wears cloth of silver, fringed with rhinestones. Her silver cloak is lined with turquoise blue, her wrists are chained with rhinestones, and a spider-web of rhinestone-tipped silver wire springs from the silver cap on her wig of silver threads. Oberon wears a blue-lined silver tunic wired high on the shoulders, gray tights, and a silver turban with a spiral of silver wire; his beard is of silver threads. Costumes by Robert Locher

Friend William doesn't suspect that I know that he is tracking her. He's very shrewd. He sent me an anonymous letter to lead me astray, but I tricked him this time.

ROBIN: How?

FRANCIS: I sent him an anonymous letter, and by now he is safe on the road to Richmond where he thinks she is awaiting him.

ROBIN: Well, how long do you give me to find her for you?

FRANCIS: The sooner the better. Forebodings beset me. I feel that if she isn't mine in fifteen minutes I may lose her forever. There is a tide—

(*Another knock. Francis starts back. Then he bids Robin see who it is. Robin goes to the window, and then tiptoes back to Francis.*)

ROBIN: It is a man with a Vandyke beard.

FRANCIS (*breathless*): It is William. Quick, hide me.

(*Robin pushes him into the high-back settle of the fireplace, as William Shakespeare opens the door and comes in.*)

WILLIAM: Good morrow, Puck.

ROBIN: I am Robin Goodfellow, and my name's not Puck.

WILLIAM: It will be henceforth and forever.
I christen you anew, transmuting Robin
By the bright alchemy of singing sounds
To Puck, pert symbol of eternal laughter.
Is any one at home?

ROBIN: Only me and father and mother, and they're upstairs in bed.

(*Francis, hopefully expecting more iambics, begins assiduously scribbling in his great book all the verses William speaks.*)

WILLIAM:—bidding the day drouse laggard in the lap
Of Night.
And who's your father, Puck?

ROBIN: My father's name is Hamlet and my mother's name is Mrs. Cleopatra Hamlet.

WILLIAM: A combination greatly to be dreaded.
You say the inn is empty, jackanapes,
Save for the snores of those two ancient lovers
One flight up?

ROBIN: There hasn't been a soul here for months.

WILLIAM: Have you, perchance, by some blest mishap seen
A maiden in the woodlands?

ROBIN: Some one may be wandering in the forest.

WILLIAM: What would a gleaming guinea mean to you?

ROBIN: The first tip I've had since Christmas.

WILLIAM: Bring me the lady hither and the trash
Is yours.

ROBIN: I'll look for her to-morrow.

WILLIAM: To-morrow and to-morrow—; no, my lad!
There is a glass called opportunity
All pregnant with bright prophecies if man
But read at the propitious moment.
But let the fecund second slip, and lo!
The globule tumbles from his coward's hands,
Splintering a rain of lost forevers
Upon the sunless stretches of the world.

ROBIN: I don't think I understand you.

WILLIAM: Very few people do at the first hearing. I'll make it two guineas if you find the girl, instanter. Can you keep a secret?

ROBIN: A secret's not a secret 'til it's shared by two.

WILLIAM: There is some one else looking for the lady, too; a very learned gentleman, but Francis doesn't suspect I know he's tracking her. He's very shrewd. He sent me an anonymous letter to lead me astray, but I tricked him this time. (*Francis and the girl listen anxiously.*)

ROBIN: How?

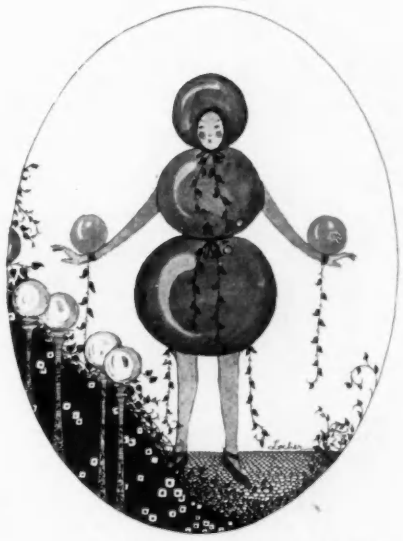
WILLIAM: I sent him two anonymous letters and by now he is safely on the way to Windsor, where he thinks the girl's awaiting him. Ha! Ha! (*He stops short.*)

ROBIN: What's the matter?

WILLIAM: My laugh is out of joint, oh cursèd spite!

Macbeth wears an under-jacket of cloth of gold, embroidered in turquoise links and with collar and cuffs of vermilion. His long brown suède tunic is edged with vermilion cords and crimson silk squares embroidered with brilliant worsteds; it is lined with gold silk to match the tights. A somber wrap of dark green cloth matches his green suède shoes

Designs on this page by Robert Locher



And then there is Mustard Seed, who wears tan silk tights and three globes of stout wire covered with mustard colored silk. Yellow balloons are tied to his wrists, and strings of green leaves are hung to him every now and then

A laugh's not laughter that's not laughed outright.

(*Francis leans farther out from the settle.*)

ROBIN: I'm sorry for you. (*He sees Francis.*) So you can't laugh either?

WILLIAM: Only with difficulty, since my marriage. When I bartered my priceless bachelorhood for Ann's disappointing virginity, my sense of comedy became so poignant that now I'm forever hearing the echo of old tears in the ripple of new laughter. If I could only recapture my early manner, I think I might persuade my runaway daughter to abide with me.

(*At this, the girl bursts into laughter.*)

WILLIAM: What's that?

ROBIN: What?

WILLIAM: That voice—that sudden sweet and silver voice
More mellow——

ROBIN: Be still. If she hears you speaking poetry, she'll probably be too sensible to come in.

(*Robin pushes William into the seat of the fire-place, opposite Francis. The girl comes and hides behind the settle. William and Francis, seeing each other, spring up.*)

WILLIAM: Angels and ministers of grace defend me!

FRANCIS (*stepping out into the room*): Stop quoting me, William!

WILLIAM: Alas, poor ghost.

FRANCIS: You know perfectly well that no theory of spiritualism has ever been irrefutably proved.

FRANCIS: It's disgraceful the way you are treating Mrs. Hathaway Shakespeare, running after a young girl. Is this the way to repay me for writing half your plays for you?

WILLIAM: At least no one could accuse me of writing any of your essays.

FRANCIS (*fuming*): Thou canst not but be false to every man.

WILLIAM (*resenting the alteration*): Even because you are angry——

FRANCIS (*storming*): Angry! Nothing in the world can make me angry. Come, let's search the house.

(*This is too much for Robin and the girl, who have been violently flirting behind the settle, and their laughter startles the two literary men. They go on tiptoe toward the settle, but Robin suddenly rushes to the window and points toward the forest.*)

ROBIN: Look, there in the sunlight, there she is.

(*Francis and William bolt madly from the room.*)

ROBIN (*to Immortality*): You're safe; and now my wages, please.

IMMORTALITY: Some day I'll pay you with a kiss.

ROBIN: Some day? I forfeited my London holiday, and now you

Viola and Sebastian look so much alike that one really can not tell whether Sebastian is offering his twin sister a cigarette or Viola is urging him to join her in a peaceful family puff. They wear accordion-plaited gray chiffon blouses beneath cerise silk jackets with darker bindings and brass buttons. Their kilts are gray corded silk banded with cerise, and they wear cerise suède shoes. The caps are cerise with gold cord

It's rather hard to think of costumes for Shakespeare men, but it can be done. There is Sir Andrew Aguecheek, for instance, all done up in green and yellow plaid with sleeve-like stockings and stocking-like sleeves of black, and a black and yellow hat

Ariel, winged sprite, has mauve cheeks and a blue wig. She wears tights painted blue and mauve and floating shreds of blue chiffon. Her eyebrows are wire (people will marvel how you keep them on, but you and Vogue know that spirit gum will do it)

Three costumes designed by Claire Avery

Audrey is a whole pastoral in herself. Her bodice is really much ado about almost nothing,—just a bit of black laced over white and above her black and white skirt is one growing green and red fruit—apples possibly (a poor temptation, not her own)

bid me be a ten-year pilgrim, questing the scarlet altar of your lips.

IMMORTALITY: I didn't say ten years. (*Comes toward him.*) A kiss is but a little sweetness.

ROBIN: —leaping the road to rapture. (*Kiss.*)

ROBIN (*recovering*): Oh I am dizzy with eternity. Come, let's lose ourselves in Arden.

IMMORTALITY: Wait! I shall leave them this.

(*She breaks off a twig of leaves from her laurel crown and drops them on the table.*) For memory of me, that they may be remembered.

ROBIN: Come, come, and none will ever find us, wandering the tangle of sweet ways, leading forever—nowheres.

IMMORTALITY: Who are you?

ROBIN: I am youth and my faith is laughter. And who are you?

IMMORTALITY: I am immortality and my faith is youth.

(*Hand in hand, they rush to the door, but stop suddenly hearing the approaching voices of Francis and William. They slink behind the door as it flies open, and, while William and Francis burst into the room, climb through the open window and disappear in the forest.*)

FRANCIS (*storming*): There was nothing there but a rooster shrieking dominion on a heap of garbage.

WILLIAM: Life, life and must I smother with mine aged sagacity, this sudden summer swift with too sweet passing that hath stirred the falling autumn of my days?

FRANCIS: That's it—soliloquize instead of helping me find the boy!

(*At this moment the girl's song is heard in the distance.*)

WILLIAM: Oh, my prophetic soul, they've gone forever! (*He sees the laurel on the table.*) What's this branch of new-plucked laurel?

FRANCIS (*furious*): That's it—poetize!

WILLIAM: Soft, soft; there is an odor of eternity about us! (*He breaks off a sprig from the wreath.*) And here's a leaf for you, friend Francis.

(*And Francis, infuriated, throws the leaf to the floor while the curtain falls.*)

This artist sees Portia in cardinal red taffeta lined with deep red velvet, with black in white-laced velvet sleeves, black braiding and bands of fur, with gold in buttons and heavy chain

"NOW GOOD DIGESTION WAIT ON APPETITE, AND HEALTH ON BOTH"

THE baronial feasts of Shakespeare's time were such hearty affairs that to adapt them to our present-day customs is far from easy. A boar's head, a roasted suckling pig, or a baron of beef, for instance, would hardly be appropriate at a lawn fête. The most wonderful dish of that time, a roasted peacock posed proudly in its own plumage in the center of the groaning board, is possible, at a formal dinner, even now; and it may be commended for its decorative effect if for nothing more.

On no account should one omit the pasties, for galantines and all sorts of pasties and pies were the pièces de résistance in Shakespeare's time. Game pies are most in keeping, served with watercress; for watercress, eaten plain with cold meats or seasoned with vinegar and salt (though a modern hostess may use oil too), was the salad of Shakespeare's day. To accompany these, Scotch oat cakes and thin sandwiches made from whole wheat bread and sweet butter are indispensable.

The flans or tarts of Merrie England have ever been told in song and story, and gooseberry and cherry, raspberry and strawberry are alike popular. For these, pie plates are lined with rich puff paste molded with a high rim about the plate; dried peas, beans, or rice should be put in the shells while these are baking, in order that the pastry may not rise in the center and destroy its brown symmetry. For the filling, cherries (or whatever fruit is used) are cooked with sugar to a thick syrup—slowly, that the fruit may not lose its shape. These "pies" are cut in wedge-shaped pieces and may be served with or without clotted cream.

Galantine of Capon

Meat Pasties — Venison Pasties

(Garniture of Watercress)

Oat Cakes — Whole Wheat Bread Sandwiches

Cherry Flan — Gooseberry Tart — Spanish Cream

Savoy Cake — Sponge Cakes

Verjuice — Arak Punch — Nut Brown Ale

Rhine Wine Cup — Madeira

Don't try to guess. It's just Juliet, coiffed with pansies, in a simple shift of white and melon pink striped velvet weighted with cherry red over gold cloth. Two costumes by Herbert Moore

The creams of this period were the same as those of to-day, and for this fête a Spanish cream flavored with rare old amontillado would be appropriate. Suitable cakes to be served are sponge cake and more elaborate Savoy cake, and while ices were unknown then, the hostess of to-day may make another concession in their favor. The recipes for other suitable English cakes will be found on pages 52 and 76.

The punch suggested for this fête is Arak Punch—a punch handed down from Shakespearean times; the Verjuice is sweet cider made from crab apples and flavored with the petals of damask roses. Shandy Gaff of ale and ginger ale may also be included in the list of beverages; and there are other good old English punches the recipes of which may be found on page 76.

The long narrow oaken tables of medieval banquet halls are in popular favor now, and the feast might be laid upon such tables and the guests seated on the long narrow oaken benches which accompany them. Antique shops have the genuine tables brought from baronial banquet halls, but the reproductions are so excellent that only an expert can detect the difference.

THE NEW PARISIENNE, HOOPLESS AND IN FURS

It Is Not because of the Weather, for of Late the Sun Shines in Paris, So Perhaps It Is because Russia Is an Ally That All Paris Goes Fur Clad beneath the Summer Sun

WORTH

When Worth decided to clothe youth as well as dignity, one foresaw that he would present the most youthful of all versions of that favorite of his, the black gown. It is here before us, in this frock of lace, tulle, and velvet ribbon, modishly tasseled, adroitly ruffled, and given a colorful French accent by an open-hearted pink rose

LANVIN

The Parisienne's latest whim in hats is for simple shapes (preferably those derived from the sailor), bright colors, and veils. In this model, the brim is veiled with black lace, and the crown of brilliant blue is draped with a transparent band of silver lace

WORTH

When Paris says "avaunt" to the hoop, the wily couturiers deftly fill its place with summer furs, and the Parisienne adopts them as her own. Thus it is that Worth may superimpose upon what might have been a summer frock of tulle and silver lace, a rose panne tunic, edged with skunk and faced with black satin ribbon

LANVIN

Quaint as they are, the long frocks for children find little favor in Paris. This brief frock and hat are of vivid red taffeta, red-embroidered. The grown-up frock is of cobalt blue crêpe, blue-embroidered, and the silver neck-ribbon is rich in three gay bead roses

A WAGON loaded with straw was rumbling down the boulevard, which was crowded with taxis and vehicles of all kinds, and pedestrians were standing three deep along the curb waiting for the policeman's signal. Suddenly a little French girl darted into the middle of the street in pursuit of the great load of straw. "*Attention!*" called a dozen voices. Two or three men started to the rescue and I fumbled in my mind for what I could remember of first aid to the injured, but the little Parisienne was already returning in triumph, carrying a small handful of straw.

The proverb of the drowning man was in this case a misfit, and I was curious.

"Why," said I, "did you risk your life for that bit of straw?"

She was carefully stowing it away in the farthest corner of her handbag. "I had to follow it," she said. "Otherwise it would be of no use."

"Use?" said I. "Of what use is a wisp of straw?"

"*Il porte bonheur,*" said she, giving a final contented pat to the deep pocket where she had tucked it away, "but remember, you must run after it like that in the street if it is to bring you luck."

This is but one of the many little superstitions of the Parisienne. It is very lucky to see four soldiers walking together, all wearing the same uniform. If you see at the same time a priest, a white horse, a soldier, and a hump-back, your luck will be magnificent. When you see a piebald horse, you must touch gold or bad luck will be your portion for a year. And never, never, never must you commence a journey on Friday. That brings the worst luck of all. I learned a great deal about lucky charms in the next ten minutes, and am now prepared to ward off all kinds of *malheur Français*. For instance, if any one should suddenly offer me a magnificent pearl, I would refuse it. It would bring tears.

Paris has been transfigured with the glorious sunshine of the last few days. The public gardens and the Bois have never been so beautifully

CALLOT

Paris is having something like a revival of the theatre, so the stage is once more a gauge of fashions. In "Le Veilleur de Nuit" at the Palais Royal, Jane Renouardt wore this frock of rose satin veiled with cobalt blue tulle gold-embroidered, beaded in gold, and belted with a gold cord

CALLOT

Though skirts have lost their crinoline, they have not lost their amplitude, as may be seen in Mme. Renouardt's frock of pale gray satin, embroidered in gray and belted with gold tissue set with red stones

CALLOT

A third engaging frock worn by Mme. Renouardt in "Le Veilleur de Nuit" veiled the golden sheen of its skirt beneath four black tulle flounces, rose to brief glory in a gold tissue bodice, added folds of rose tulle, and finally ended the matter with roses from which blew a mist of black tulle

DŒUILLET

There are still a few suits upon which no fur is to be found, though one is now prepared for its presence even on organdy frocks. This conservative costume of gray vicuña cloth gives the preference to white cloth embroidered in red

DŒUILLET

Paris owes many things to her soldiers and one of them, doubtless, is the red with which so many frocks are trimmed. This blue serge coat with red bands and lining is worn with a skirt of blue and white narrow-striped linon

luxuriantly green as now,—the result of weeks of rain on growing things. The restaurants at La Cascade and Armenonville are open, but Pré Catelan and the Château de Madrid are still devoted to hospital purposes. In the afternoon, l'avenue des Acacias is crowded; the familiar comfortable, embroidering, knitting, reading crowd fringes the avenue, and the roadway itself is crowded with taxis, military automobiles, and great sight-seeing cars filled with convalescing blue-coated soldiers.

A PARIS OF WOMEN AND CHILDREN

In the gardens of the Champs-Elysées, the children play almost from dawn to dark. Last year each child seemed to own a skatinette, but this year they are devoting themselves with new fervor to hoops and balls, the swings, the carousels, and the marionettes. The marionettes always attract a crowd, not only of children but their elders as well. Jean Richepin has been seen watching with interest the performances in these miniature theatres, and Cora de Laparcerie and other grown-ups enjoy the marionettes almost as much as the children do.

In the great fountain basins of the Tuileries and the Luxembourg gardens, the children sail their boats with all the skill of mariners, in spite of the presence of small and sinister craft in gray war-paint, spouting a meager column of blue smoke, which lurk in the shadow of the coping. Now and again these pirate boats point sharp noses seaward and dart across the fountain basin, and woe betide the boats in the path. The children have christened the pirate craft "Boche."

Now that taxis are scarce in Paris, one becomes acquainted in time with all the chauffeurs. One genial old fellow who has transported me and mine on various occasions to different parts of Paris, greets me now with a cheery, "*Comment ça va?*" Not all of them, however, are of the amiable variety. We all know the chauffeurs who seem perpetually to dodge "fares" instead of seeking them, and who refuse to take a would-be passenger anywhere but to some place near their own homes. For this reason the taxi sketch given recently at the Comédie Marigny created much laughter. We all knew the chauffeurs.

THE ARROGANCE OF THE NEW SILHOUETTE

Not for many months has there been such an amusing "show" in Paris as Rip's revue at the Comédie Marigny, where Lepape has scored a triumph with "Poil el Plume" and "Les Maîtres de l'Heure." For color and originality, nothing like these ballets has been seen in Paris since the war, and as a matter of fact, for long before that. Pretty Myrtill as "la Grue" and later as "l'Or" added not a little to the beauty of the ballet by her clever dancing.

Elsewhere at the theatres there are varied offerings. "Carmen" and "La Vie de Bohème,"

Though an excellent model for July and August (consult Paris), this is one of Jenny's advance autumn coats. It is of black velvet cut straight from the shoulder, gray rabbit, and, for a belt, jet. Anxious inquirer: what does the rabbit wear now, poor thing?

Black velvet would seem to be a future favorite of Jenny's. This new autumn frock is of black velvet strapped for a little warmth over the shoulders with ribbons of the velvet held by green crystal buttons. We give you one guess at the fur

A man would say, this is just what always happens; give a woman a little thing like a pocket and she wants to be all pocket, with just a little thing added in the way of a black and white checked suit. The collar is just one more rabbit gone

"Tosca," and "Aphrodite" are at the Opéra-Comique, "Thaïs" is at the Opéra, and a new revue by Michel Carré is on at the Théâtre Michel. The Alcazar and the Théâtre Les Ambassadeurs are open, and like all the other playhouses of Paris, are crowded at each performance. Théâtre Femina on l'avenue des Champs-Elysées has been turned into a "Cinéma," but when Réjane's theatre devotes itself to the film, what can one expect?

It is almost as amusing to think of the tercentenary of Shakespeare being celebrated at the Comédie Français, as to see the English parliamentary visitors placing wreaths on the statue of Jeanne d'Arc; but now that they are allies, these courtesies follow as a matter of fact.

On silk, lace is painted yellow and beaded. Bags, Marthe Gauthier

THE NEW SILHOUETTE

Just as Marguerite de Valois in softly flowing draperies looks with a thin malicious smile across the Luxembourg garden at the Grande Mademoiselle in her ample stony silks on the opposite terrace, so the new slender silhouette gazes across fashion's garden at the bouffant skirt which commenced its career so blithely last spring. There is a certain arrogance in the "attitude" of the new silhouette which is most bewitching—a defiant assurance which bodes ill for the bouffant modes. By "bouffant," I mean crinoline. The skirts are still wide, but they hang softly; the crinoline has been, as it were, extracted. Parisiennes have never taken kindly to the hoop, and the advent of thin summer frocks makes the fact more conspicuous.

However, if the Parisienne won't wear hoops she will wear fur. In the Bois one sees manteaux of thin taffeta, very soft, with generous collars and cuffs of fur—rabbit, of course. Every one wears this fur; one wonders what the poor rabbit wears. In some dressmaking salon, one is shown a

FOUR MODELS FROM JENNY

A new autumn Jenny is of black velvet, with a half-plaited, half-plain skirt and a collar of old-blue ribbon—and gray rabbit. And by the way, the band on the skirt is rabbit, the band on the waist is rabbit, and the tassels are rabbit tails

Beige linen is flowered with turquoise, white, and brown beads

Being a straight-cut one-piece frock of black jersey cloth and gray rabbit, it looked like Chanel and it felt like—well, she didn't say, but she was walking in the Bois looking everywhere for a cool breeze

MAUPAS

It will take more than an American note of protest to unbutton the Parisienne from her high fur collar. Blue velvet jacket and black velvet skirt are bordered with black satin; there is a hint of these military days in silver buttons; but the main idea is the zibeline fur

MAUPAS

Now in this little suit of black satin, the coat is lined with black velvet, and the broadtail is effectively placed for January—were the Parisienne so illogical as to wish to wear fur in January

MAUPAS

Thus one wears one's collar in July. And even on summer taffeta frocks fur is the thing; wear it where you will, so you wear it. The fur here is gray castor on marine taffeta; the sleeves have a quiet little puff all their own

frock trimmed with silky brown fur. It is rabbit. Another frock is apparently trimmed with chinchilla. A second glance convinces one that it is wolf instead of chinchilla; but that again is wrong; it is rabbit, the pelt of a long-haired gray Australian rabbit, so they say. One can't help thinking that it might be Persian cat. In a last vain effort the patron orders what she thinks is moleskin, but that also is wrong; this fur is rabbit, too.

Then there appears a coat collared with fur in appearance a bit stiff, like ponyskin, but soft to the touch, and one says confidently, "rabbit"; but here again one is wrong; it is rat. The market is flooded with rat-skins. The *poilus* in the trenches have for months fought and killed the rats which infest the long line of the front and, so "they" say, have sold the pelts to the furriers. Some furrier in the trenches probably originated the idea, but it is a good one—for the furriers.

We have been long accustomed to fur bands on a jersey tailored costume, but it still gives us a bit of a shock to see fur on thin summer taffetas. Recently, in the Bois, I saw a frock of dark blue serge—that is, the lower part of the skirt was of blue serge. The top of the skirt and the long-sleeved high-collared blouse were of dark blue chiffon, and the collar and cuffs were finished with bands of soft brown fur. Near-by was a tailored frock of dark blue serge, and the jacket opened over a waistcoat of white piqué which formed a V in front, which was edged with black and white skunk.

There were many fur-trimmed frocks abroad in the Bois that day. I saw a black taffeta frock trimmed with bands of white ermine and a black satin frock banded with dark gray rabbit and embroidered a bit

A Paris maker puts black faille plus green and red beads equals a bag

Blue silk is now all green, blue, and red beads; bags, Marthe Gauthier

It is of gray faille and white and Nattier blue beads. Two bags, Marthe Gauthier

with dark gray silk. There was a frock of gray-beige voile-de-soie combined with satin of the same shade and trimmed with gray-beige rabbit; and there was also a frock of beige shantung with a broad square collar trimmed with brown and white striped rat.

There is a new dark gray (not quite the shade known of old as gun-metal, although we have that too) that is exactly the shade of a freshly painted armored car. I have heard it called "artillery" gray. This color is very pretty in jersey, and the fur dyed to match is very pretty also. We shall doubtless see much of both later on. Hats of crêpe in this new shade are very smart, but they are not so universally becoming as a smart hat should be.

The Parisienne is at present wearing hats of the simplest description, but she permits herself the greatest liberty in colors and veils. A shape of straw in vivid petunia red, much the shape of a man's straw hat but with a slightly wider brim, is draped with a lace veil of even more brilliant red. Another hat of the same rich shade carries a brilliant blue lace veil. Blue veils are worn over the pale pink hats, which are worn at the moment by every one in Paris.

From a bird's-eye view, the newest midsummer hats are made of velvet, but from a worm's-eye view, they are made of straw. Thus it is that the modistes have effected a compromise. On many of these hats we may search in vain for trimming. The new *canotier* is a capeline—almost. The brim droops a bit somewhere and is slightly wider somewhere on one side.

Chanel is making a severe smart shape of black satin with a fold or two in the satin of the crown as the only trimming. Other midsummer hats from Chanel are made of pale linens,—rose, blue, or yellow,—with soft and slightly drooping brims and oval crowns, over which the linen is shirred. One model from this house, a sailor shape, is covered with beige cloth and has an inverted shirred fan of cloth placed in front like a *cocarde*.

PREMET

The dark blue alpaca of this suit is bound with alpaca. Its vested rights are given over to white muslin, and "hands-off" was not spoken of the gray-beige grosgrain-edged pockets

A tracery of silver beads on black poult-de-soie; a bag for charity fêes

THE YOUNGER GENERATION OF PARIS

A pretty white muslin frock worn recently by a little French child in the Bois was plaited from a narrow yoke and scalloped widely at the bottom. On each scallop was embroidered a green bee. On her yellow curls rested a small round hat of black velvet. Another child, in an infinitesimal frock of silk patterned in huge green and white plaids, wore a hat of purple velvet with a purple velvet *bride;* and still another, a gipsy-like little creature, was playing happily in a brief garment of gray silk jersey edged on the

PAQUIN

One's belt is just a shoe-string these days—here of black velvet to lace in a blue taffeta frock. And to make the frock for the street a tulle fichu comes as wide as a fichu can

PREMET

To make a charmeuse frock of gray-beige a street frock, add pockets; that is one recipe. Then cross-stitch the frock in blue and hang a blue pearl ornament to the collar

PAQUIN

Once in a blue moon, the Parisienne looks upon the newly visible summer sun and honors it with a real summer costume such as this of blue and white linen, and blue embroidery

This grège silk jersey costume, belted with modish narrowness, shows that new length which makes one suspect a reappearance of manteaux

THREE MODELS FROM CHANEL

Cream straw and a yellow ribbon is all there is of this hat, which accompanies the suit of cream silk jersey with yellow collar and bands

This costume of old-blue jersey introduces a new whim in jersey coats, that of opening only to the waist-line; they are drawn on over the head

bottom, on the round neck, and on the short sleeves with a thick cord of gray rabbit.

The long skirts for children which appeared several months ago have not, so far, been worn to any extent, by the French child, who still exposes her slim bare legs in the fashion of the last few years. One can scarcely imagine a French child in a long frock, and yet the long frocks as made by Chéruit and Lanvin are so adorable. It is rather a pity.

Frocks of jersey are seen everywhere, by tens and hundreds, blue, gray, beige, yellow, Bordeaux, and white; not a shade is missing. A new model for early autumn is made of dark gray silk jersey with a sixteen-inch band of dark gray fur on the bottom. This band, like the huge square collar and the deep cuffs, is double-lined with fur to the same depth. The coat is very long, almost concealing the skirt underneath, and one has a shrewd suspicion that it will be worn as a manteau, over other frocks, for early autumn.

Some new belted jersey coats open in a V in front and are drawn on over the head. The belts are narrow, as really smart belts are, nowadays. A one-piece frock of cream colored jersey falls straight from the shoulders and is shirred on a loose under-belt at the preferred, slightly high waist-line. It is laced up the front, under the belt, with very long, broad, dark blue silk laces which are tied at the throat. The turned-over collar and turned-back cuffs are faced with dark blue silk, and the sleeves are laced from wrist to elbow. The laces are exactly like shoe-laces even to the tinned ends and all, and are drawn through eyelets. The skirt is lined for two inches at the bottom with dark blue silk.

THE SKIRTED CHÉRUIT BLOUSE

A summer blouse from Chéruit is made of openwork English embroidery. It is skirted, as so many of the Chéruit blouses are this season, and huge embroidered patch pockets, with "flaps" of plain muslin, ornament each side. There is no belt, although the blouse is tightened in a bit at the waist-line, and the sleeves, under-arm sections, and collar are of plain muslin.

The newest idea in interior ornamentation is an ivory-tinted bowl, huge or very small, filled with flowers knitted or crocheted of bright-colored yarn. These flowers are made over slender wire foundations and are sometimes worked with the needle. Petunias, marguerites, and all kinds of old-fashioned flowers are placed in the same bowl, and although taken separately they seem to be clumsily made, in the mass they are surpassingly quaint as well as very effective for color.

The very newest bracelet is of black ribbon with "his" monogram or initial in brilliants.

A. S.

The MOTORIST'S OUTER SEMBLANCE

That Original Artist, Erté, Who Not Only Draws Costumes but Designs Them, Forecasts the Motorists of the Near Future

PARIS has taken thought, too, for the motor,—witness those amazing motor costumes which the highly imaginative Erté has designed. They are sketched on page 39. Number 1 is of beige vicuña cloth lined with blue chamois skin. The wrap doesn't stop at the wrists, but continues into gloves, and the sleeves are laced up. A belt of blue chamois is embroidered and zibeline edges the top of the collar. The blue chamois hat and veil are held on by a leather strap which passes under the chin and buttons on top.

Number 2 is a wrap of gray velours de laine lined with marron broadcloth, lavishly applied to the up-and-down collar, the cuffs, and the pockets. The visored hat is of gray patent leather.

A veritable landslide of costumes occurs next. Number 3 is a wrap of green duvetyn. Bands of moleskin are twisted about the cuffs and more moleskin happens on the collar and the scarf. The chamois hat is buttoned on top and has a patent leather visor.

A coat of blue ratine bordered with black patent leather is number 4. There is a convenient pocket in each cuff, a dozen or so of buttons, and the hat of water-proof blue wool has no less than two patent leather visors.

Then there is an affair (number 5) the upper part of which is of double-faced wool, gray on the outside, green within. The skirt is green and gray plaid wool, edged with green leather. But that is not nearly all; the Erté-ness of the wrap is the way its top part forms two vast pockets which are pulled out through leather-edged slits in the skirt. The hat is of green leather, stiff of top and soft of crown, with a veil gathered on two ribbons, one of which ties around the hat, the other around the neck.

Last of all (number 6) is a wrap of gray broadcloth lined with violet broadcloth. The wrap is cut so that gaiters are a part of it, and the belts are embroidered in gay colors. And, by the way, if a woman will insist on having a wrap like this, then her long-suffering husband must give up golf and war stocks and all his other sports and devote all his time to solving the problem of buttoning and unbuttoning her. Those puzzling belts button somehow, the sleeves button around and up, and, when he thinks his troubles are over, the worst is yet to come—the gaiters must be buttoned. To heighten the nervous strain, there is a great scarf of knitted orange silk and a little gray chamois hat with an unusual visor mask, which also buttons.

She Who Runs Her Car May Read Her Motor Wardrobe in These Costumes

Number 1

Number 2

Number 3

Number 4

Number 5

Number 6

For descriptions see opposite page

AT THE ALLIED BAZAAR, GIFTS CONVEYED MESSAGES OF GOOD-WILL AND GOOD-FASHION FROM THE NEW YORK COUTURIERS

The only usual thing about it is that it's taffeta; otherwise it's a most unusual frock of green, red, white, and black plaid with scalloped panels forming a skirt over an under-skirt; from Hickson

There is lacking only the oval frame of black walnut to place her—gown and all—among the belles of forty years ago. The skirt of rose faille is almost hidden beneath the billowy clouds of blue tulle. Above a cluster of rosebuds, lace and embroidery edge the neck and sleeves of the bodice; from Bergdorf and Goodman

A gorgeous blaze of color is held fixed in space in the form of an evening wrap of flame colored chiffon cloth, brocaded in gold, lined with lemon yellow chiffon, and weighted with heavy gold beaded tassels. The high—but far from snug—collar is of kolinsky; from Bendel

Photograph by Ira L. Hill

One would hardly know—unless one were told—that under the mists of geranium pink and pastel blue chiffon, there lies a firm and safe foundation for a tea gown,—white satin. The mutually disagreeing sleeves are of silver lace and embroidered net, respectively, and pink geraniums trim corsage and train; from Mollie O'Hara

No matter how warm the day, the woman who wears the sheer frock that is partly filet lace and mostly embroidered batiste will appear cool as the proverbial cucumber. Tucked in the white grosgrain belt are purple flowers; and the leghorn hat is banded and bound with blue ribbon dotted with little silk rosebuds; from Thurn

Standing at attention, twenty-two Inspectors of Police and five dignitaries of the Junior Police Force formed an impressive guard of honor at the little country chapel

© Underwood & Underwood

Mr. Arthur Woods, the very able young Police Commissioner of New York City, is an advocate of preparedness and spent a month last summer at the Plattsburg military camp. Mr. Woods graduated from Harvard in 1892 and later served as secretary to Mayor Mitchel

IN ST. LUKE'S CHAPEL AT STERLINGTON IN THE RAMAPO HILLS, MISS HELEN MORGAN HAMILTON WAS MARRIED TO MR. ARTHUR WOODS

"Table Rock," the Hamilton home, made a stately Elizabethan setting for the reception following the wedding which took place on June the tenth. The ceremony was performed by the Right Reverend Philip M. Rhinelander, Bishop of Pennsylvania, uncle of the bride

Miss Helen Morgan Hamilton, daughter of Mr. William Pierson Hamilton and granddaughter of the late J. Pierpont Morgan, wore the traditional bride's costume, satin veiled with embroidered tulle. Her only attendant was her younger sister, Miss Elizabeth Schuyler Hamilton

Three photographs © International Film Service, Inc.

WHY PHILADELPHIA SUMMERS *in its* SUBURBS

AT the robin's first call, up go the wooden shutters on the town houses and Philadelphia Society migrates to the country; indeed, like their English cousins, many of these families never close their country homes. From May until approaching winter, except for the interlude during the intense heat of July and August, when the scene of activities is transferred to Newport, the Pier, and Bar Harbor, all entertaining takes place in the country, and the merry round of house-parties is endless.

© Underwood and Underwood

At the Devon Horse Show the entire countryside gathers in a delightfully informal way, for the horses are invariably ridden by one's friends and one's children; therefore the vivid interest of (left to right) Mrs. Ralph Edmunds, Mrs. Harry Thayer, and Mrs. Spencer Mulford

There is a good reason for this complete transportation of the social stage, and the reason is largely geographical. The suburbs of Philadelphia are probably not only the most beautiful in the east but the most accessible. It is only a half-hour's ride from town by train or trolley or motor to reach any of the country clubs. Business men can therefore be in their sports clothes and astride their ponies, or on the tennis courts or golf links, inside of an hour. Consequently Philadelphia men do not lose their zest for sports when business cares and time begin to touch the hair with white (or remove it altogether), and Philadelphia women retain an active interest in all sports, even when their grandchildren are among the competitors.

THE PRIZE COUNTRYSIDE OF AMERICA

On the main line of the railroad, where are the stations bearing the Welsh names of Devon, Radnor, Bryn Mawr, and Haverford, are the homes of Mr. C. Hartman Kuhn, the stepfather of Mrs. Craig Biddle, Mr. Archibald Barklie, Mr. George W. Childs Drexel, Mr. A. J. Drexel Paul, Mr. Robert L. Montgomery, Mr. Isaac H. Clothier and his sons, Mr. Thomas DeWitt Cuyler, Mr. Archibald Thomson, and Mrs. Alexander J. Cassatt, the widow of the former president of the Pennsylvania Railroad. On the Chestnut Hill branch, Mr. Edward T. Stotesbury has a summer home, also Mr. Clement B. Newbold; at Elkins Park is the Widener home now occupied by Mr. Joseph E. Widener; at Jenkintown is the John Wanamaker estate; and on the Media line at Wallingford lies the lovely old home of the late Dr. Horace Howard Furness, the Shakespearian scholar, now occupied by his son, Dr. William Henry Furness.

There is no disputing the claim that the horse is king in the environs of Philadelphia. The motor is a modern rapid mode of conveyance, but the horse is a pleasure and a plaything.

Photograph by the American Press Association

Mr. and Mrs. Gurnee Munn, though of Washington, never forget their allegiance to Philadelphia and the Devon Horse Show

Each year there are two shows to display the beauty and prowess of the horse: the Devon Show opening on Decoration Day at Devon, and the Bryn Mawr Show, which takes place in the oval before the Bryn Mawr Polo Club in late September. Both of these shows are said by experts to be as fine as any in the country.

At the Devon Show, the entire countryside gathers in a delightfully informal way and applauds vigorously the awards given to the horses ridden or driven by the onlookers' friends and their children. The younger generation is very much in evidence at the Philadelphia shows. The youngsters are placed in the saddle when, for safety's sake, it is wise to tie them to the horse, and by the time they have attained the proud age of six or seven they are riding and driving for the blue. The children of Mr. Robert E. Strawbridge, Mr. William J. Clothier, Mr. W. Plunkett Stewart, and many others are as well-known to those who watch them appear on their mounts as are their fathers and mothers.

WHERE THE HORSE IS KING

An unusual feature of both these shows is Ladies' Day. On these days the women are in complete control of the ring; they not only judge the entries but one of their number even acts as veterinary. Another source of interest at these shows, particularly to the visitors from out of town, is the active part taken by the women in the hunting classes. No fence nor hurdle is too difficult for such horsewomen as Mrs. William J. Clothier, Mrs. John R. Valentine, Mrs. Victor C. Mather, or Miss Mary Ellen Cassatt, for all these women and many others are quite as daring as the men and seldom miss a run with one of the various hunt clubs during the season. Indeed, the exceptional interest in hunting has brought about many remarkably fine exhibitions of hunters; that at Bryn Mawr last year was considered the best this side of the water.

And all the time that the horse is on exhibition at Devon, the little polo ponies are playing their rôles in the match games at the Philadelphia Country Club at Bala and in the week following at the Bryn Mawr Polo Club at Bryn Mawr. The surprise of this season was the success of the Bryn Mawr Freebooters in capturing by their dashing play the Wootton Cup

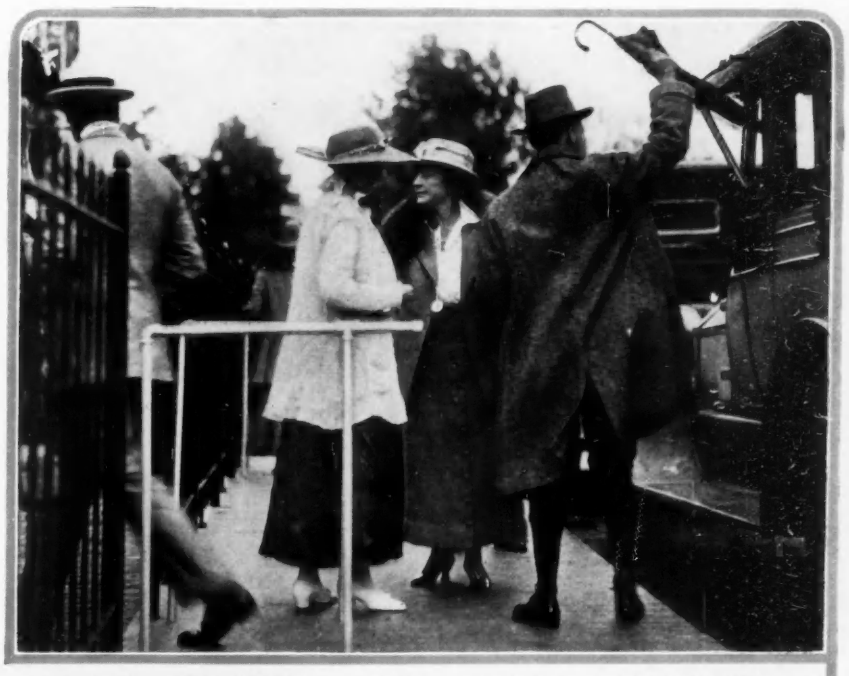
(*Continued on page 76*)

Golf is the sport of the Merion Golf Club at Ardmore, and this club has the distinction of possessing the only thirty-six-hole course and the most picturesque setting in the country, and of having the national championship meet

Polo is the sport at the Philadelphia Country Club at Bala; its shaded lawns and deep porches harbor gay and formal frocks, gay and informal chatter, and the well-known faces of the Society (theirs the capital) of the Quaker City

ON THE TWO PIPING ROCK RACE DAYS, SOCIETY TOOK MOTOR AND FOLLOWED THE HORSE OUT TO LOCUST VALLEY, L. I.

Miss Angelica Brown (left) is always a familiar figure at the Long Islana races; and it was really because she was there on the second day, June 3, that the rain had not the heart to fall



Mr. Irving Brokaw, the Man with the Umbrella, and (beside him) Mrs. Irving Brokaw, the Woman Without an Umbrella, came to see Mrs. Payne Whitney's "Syosset II" win another victory for famous Greentree Stables

Between Miss Marion Tiffany (left) and her sister Theodora is Miss Eunice Clapp, all three with eyes on the field

© International Film Service

Mrs. Thomas Hitchcock (left) is always an ardent backer of her husband's entries. Standing is Miss Helen Hitchcock; beside her is Mrs. William Laimbeer

Mr. and Mrs. W. Whitewright Watson on rainy June 3 had to forego luncheon under the oaks for the club lounge

© International Film Service

Five photographs from the Andrews Service

On the grand-stand steps, in the sun of the opening day, were Miss Susan Fish Dresser and Mrs. William K. Vanderbilt, Jr., and her daughter Muriel. Beside Mr. William R. Coe's son sat Mrs. Angier B. Duke; Mr. Oliver Perrin stands

One of the few June days to skip a deluge of rain was that of the first Piping Rock race, June 1. Mrs. Stephen Peabody, Jr., and Mrs. O. Harry Gruner are resting between races under the stately oaks

THESE ARE ENGLISH GARDENS, THOUGH ONE SEEMS JAPANESE TO THE LAST DETAIL AND THE OTHER TWO ARE FORMAL ACKNOWLEDGMENTS OF DUTCH INFLUENCE

(Left) Friar Park, Henley-on-Thames, is famous for the gardens in the estate of Sir Frank Crisp; among these the Japanese garden is done with painstaking fidelity, even to the smallest detail. This is a characteristic bit of it—the rocks, the quiet water, the dwarf wisteria bowed down with fragrant blossoms, and the curious old stone lantern. The extensive collection of old sun-dials made by Sir Frank Crisp is also at Friar Park, fenced off in an enclosure by themselves, where they look startlingly like an ancient cemetery

(Right) The terrace of Langley Park, Sir Robert Grenville Harvey's country place in Buckinghamshire, is given over to a curious old Dutch garden. Prim beds of tall flowers dot the close-cropped grass, and quaint scrolls of box, like some mammoth signature, run the entire length of the terrace. At the back, there is a geometrically straight walk—a Dutch garden could permit nothing so informal as a winding path—and a brief flight of steps, flanked by thick little bushes in urns of stone. Great gnarled trees, silhouetted against the uncertain English sky, brood somberly over the garden

The Earl of Onslow's Dutch garden at "Clandon Park," his Surrey place, is one of many such relics left in England of the days of William and Mary, when the vogue for Dutch gardens was at its height. The straight paths, the prim beds of flowers, the neatly clipped hedge, the bushes carefully clipped in quaint shapes—all are results of the positively awe-inspiring orderliness of the Dutch mind. The Dutch garden at Kensington Palace, which, so tradition says, was planned by Queen Caroline, is a familiar example of this quaintly formal style of garden

Photographs by H. N. King

AT "WARREN HOUSE" IN ENGLAND, AN ANGLO-AMERICAN CHATELAINE, LADY ARTHUR PAGET, CULTIVATES A JAPANESE GARDEN

A MOST beautiful part of the extensive gardens at "Warren House" is the Japanese garden, the extent and diversity of which is well indicated by the four views reproduced on this page. The lawns about the house slope down to the lake (at top of page), which is fed by the picturesque cascade at the left. The delightful setting of the tea-house appears at the bottom of the page.

"Warren House," at Coombe Warren, Kingston, Surrey, is the country residence of Lady Arthur Paget, whose beauty, tact, and ability here made her one of the leaders in that small group of American women who possess social influence in London. Before her marriage, in 1878, Lady Arthur Paget was Miss Mary Stevens, daughter of the late Paran Stevens of New York. Although she met with a serious accident several years ago, the injury has proved no bar to her activities in war relief work. Her town house in Belgrave Square has long been a receiving center for soldier's supplies, and she herself is president of the American Women's War Relief Fund. Lady Arthur Paget has three sons and a daughter. Her husband, Right Honorable Sir Arthur Henry Fitzroy Paget, is Privy Councillor for Ireland and holds the rank of general in the English army. He is a member of the famous English family of Pagets who hold the Marquessate of Anglesey, a family the size and social connections of which have led to the saying that "When a Paget dies, half the Peerage goes in mourning." Sir Arthur Paget's younger brother, Sir Almeric Hugh Paget, also married an American woman, Miss Pauline Whitney, daughter of the late William C. Whitney, former Secretary of the Navy.

IT IS HATS AND FROCKS LIKE THESE THAT MAKE ONE WISH IT WERE ALWAYS SUMMER

Photographs by Ira L. Hill

This sweep of white Georgette crêpe is banded with black ribbon, with two green-stemmed black velvet cherries at the side. But that is not all; over the whole thing is a black silk mesh veil, which looks all over the brim for a falling-off place and eventually finds one at the back

It turned up its white French crêpe brim at the idea of being edged with a fold of dark blue velvet, but it finished up, eventually, with that edge. The crown is a hat in itself, a veritable tam of dark blue velvet with a knot of ragged sailors, daisies, and grasses at the side

It takes all kinds of sports hats to make a summer, and one of he most important of them all is a mushroom affair of white milan, bound and banded with narrow dark blue ribbon. In front, there is a knot of daisies, buttercups, and grasses,—that's what summer means to a milliner

If a hat is of navy blue straw beneath navy blue chiffon, if it has a band of navy blue grosgrain ribbon and a gay bouquet of daisies and roses and grasses, then it may well consider that it has accomplished everything that could be expected of one so small. Hats from Mercedes

When a frock starts off with a turquoise blue taffeta collar, there is no telling how it is going to end. This one rushed into a taffeta coat, a white net bodice, and a white net skirt with wee ruffles of coral taffeta

From the hem to the top of its girdle, this frock is of blue taffeta striped with silver. After that—or does one say before that?—it is of blue chiffon, blue beads, and a blue tulle ruche. Two frocks from Samuel Lorber

SEVEN HATS HAVE NO BRIMS TO SPEAK OF; ONE IS BRIMMING OVER

SOME CARRY COALS TO NEWCASTLE, OTHERS WEAR FURS IN SUMMER

In midwinter, fair woman dons her flower-laden straw hat and sallies forth into the blizzard; in midsummer, just as logically, she sallies forth into the blazing sunlight in a plush hat. This summery affair is of navy blue plush with a fancy of white-tipped iridescent feathers

Verily, a burnt goose dreads the fire, for burning reduces its quills to mere question-marks. A host of goose quills passed through fire to spring interrogatively from this toque of white breast feathers. The spotless ermine scarf accompanies the filmy afternoon gown; the gown keeps one cool and the scarf keeps one warm,—thus the happy medium

The écru satin brim was far too small to venture out into the world alone, so it stayed as close as possible to the soft écru satin crown. Two pins with heads formed of small sea pearls are the only things this unsophisticated little hat knows of the sea-deep subject of trimming

(Above) It is all of white grosgrain ribbon save for the white hemp that faces its plaited brim and the white wings (they never grow weary) that dot its crown. This and hat above from Nicole

(Above) Think of turning a blue milan sailor hat into a droopily picturesque garden hat just by means of weighing it down with quantities of navy blue moire ribbon. This and hat above from Nicole

It started out to be just a blue satin turban, but then the spirit of adventure seized it, and it finished in an aureole of dark blue tulle. The snowy ermine scarf is punctuated with commas of tiny tails

Photographs by Ira L. Hill

So much can be accomplished with white satin, blue satin, and imagination. The white satin may be stitched with blue worsted, and the blue satin with white worsted, and the result may thus be a beach set

One way to motor is in a hat with a blue straw crown and an upturned white Georgette crêpe brim. There is a white bead ornament in front—one can see the tip of it—and a blue chiffon veil. This and the photographed scarfs and hats from Bruck-Weiss

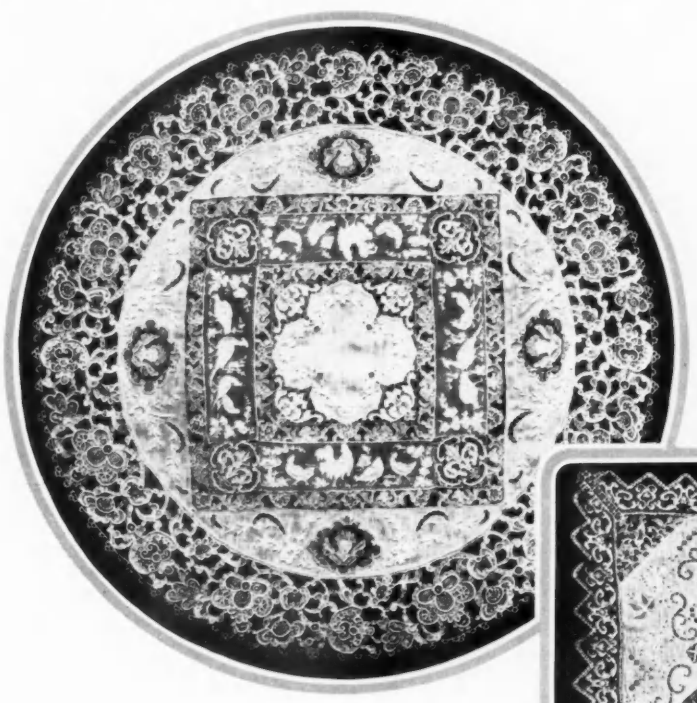
ZAYDA BEN-YUSUF, ERSTWHILE PHOTOGRAPHER, FELT THE NEED OF A MORE COLORFUL ART AND SO MAKES NEGLIGÉES

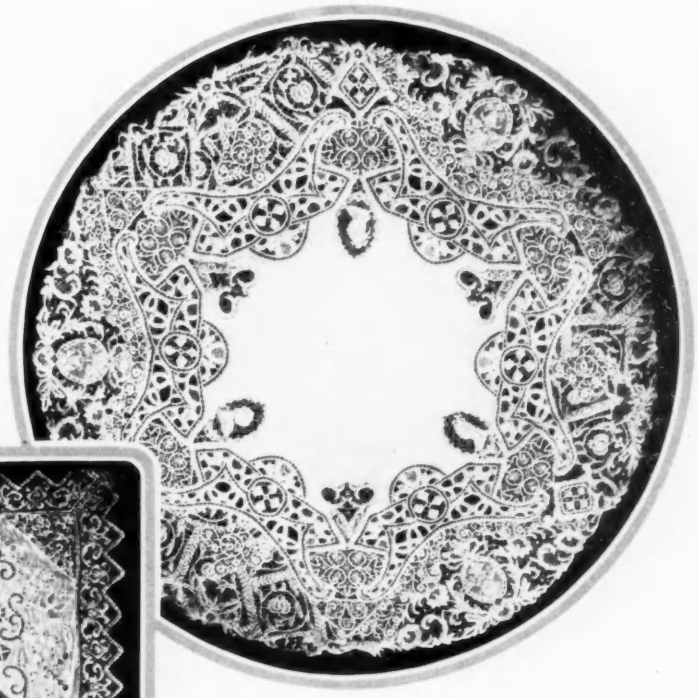
(Above) The unknowing might say that the satisfaction of this negligée lay in soft white chiffon figured in green, gold, red, and purple, and caught to green chiffon over wine-red chiffon through which gleams gold fringe, with écru chiffon to bind sleeves of flesh colored chiffon. But this is not all. The satisfaction of the whole thing is that sweetly unselfish feminine feeling that no other woman may have a negligée like it, for Ben-Yusuf, like Shakespeare, never repeats

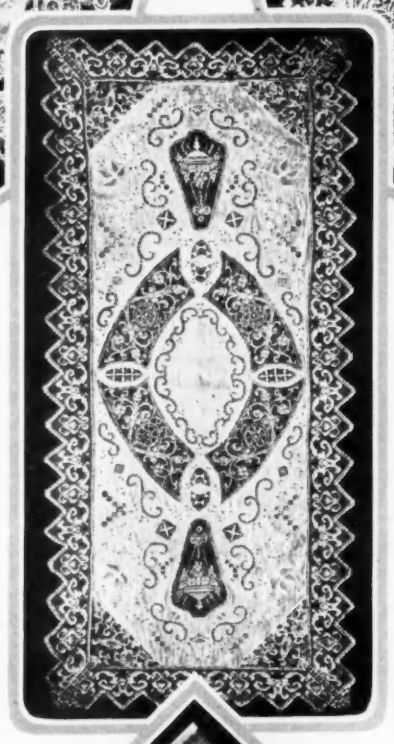
The designer returned to New York after a two years' tour of the orient, and, instead of giving stereopticon lectures or writing a book to tell of her travels, she made negligées. This one—its name is "Perrot"—is principally of white chiffon, painted and embroidered till it is a blaze of brilliant colors. There are bands of glowing rose charmeuse to hold it down to earth, lines of blue piping on the pink chiffon upper sleeves, and great blue tassels to weight their rose ends

It is oriental from the very beginning of things, this mystery of velvet and chiffon. The basque-like upper part—that's the only straight and narrow part of the whole thing—is of blue velvet, with mystic Chinese figures of gold. Below it is a host of filmy chiffons, like oriental sunsets of rose and blue and gold, over slim trousers of velvet. There are sleeves, rather sketchy but still sleeves, of yellow chiffon, and the whole affair is held captive by chains, many chains, of yellow beads

THE RARE RESULTS OF LACE, LINEN, AND PATIENCE



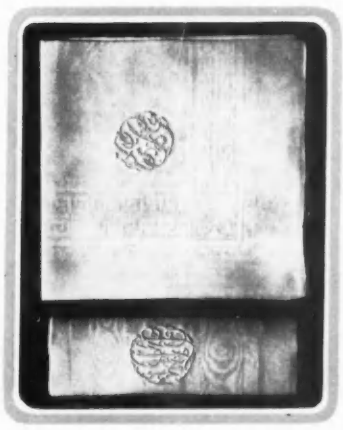




(Above) A centerpiece of finest linen, elaborately embroidered, is edged with wide point de Venise. Bands of point de Venise also edge the oblong panels of exquisitely fine embroidery, done on net. The cloth is 24 inches in diameter

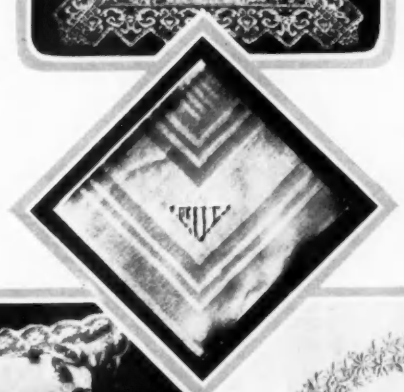
(Right) A Florentine table scarf is of embroidered sheer linen, edged with Italian filet lace and inset with medallions of it, and of Venetian lace. This, the cloth above, and the napkins are from Gebruder Mosse

It is the only tablecloth of its design in all these United States, this circle of sheer linen and such delicate laces as punto in aria, punto di Venezia, and other fine needlepoint laces. It is 54 inches in diameter; from Ottilie Brand



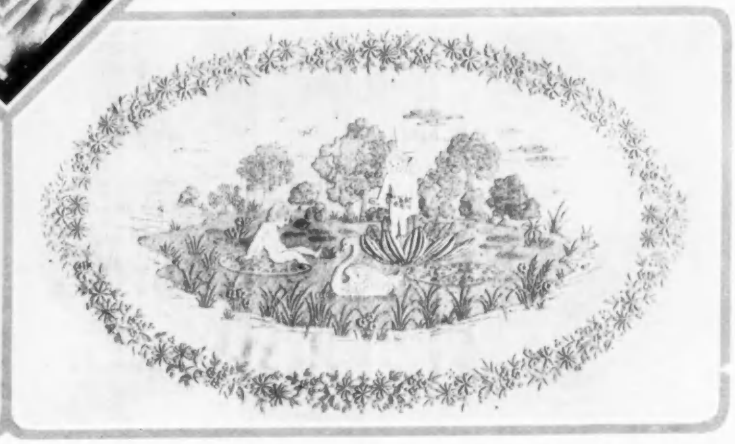
Damask dinner napkins, patiently and painstakingly woven by hand, are embroidered with an elaborate monogram or a more conservative one, as one chooses

Wonderful bits of embroidery like this are designed for decorative purposes, such as pillows, for one can not put such work to everyday uses



This napkin claims attention for more than the satiny fineness of its damask; the point of it is in its unusual monogram

A pillow case of fine linen is banded and edged with Valenciennes lace. A peaceful country village is embroidered upon it, in work the exquisite fineness of which bears witness to the skill, the patience, and, more than all, the eyesight of the worker. Tiny French roses bloom at each corner



Ottilie Brand, from whose shop came this, the piece above, and the pillow at the left, is not only noted for her own rare laces; she is also a lace doctor; she specializes in mending and renovating priceless old laces, and fine old pieces are sent to her from all over the country, to be made whole

Though the change doubtless began with William and Mary, it is Queen Anne who receives the honor for that suavity and refinement which became apparent in English furnishings during her reign, and which makes Queen Anne and Georgian silverware so highly prized. This reproduction in silver of a Queen Anne loving-cup meets the demand for unusual silver as a centerpiece

About the Queen Anne loving-cup may be built a "period" table, the severity of which accords well with the present liking for extreme simplicity in the table service. This table is shown above as it appears after the soup course is served. The silver candlesticks hold the unshaded candles used in Queen Anne's day, and salt cellars, pepper shakers, and flat silver are all of Queen Anne type. The Georgian goblet, as more graceful, has been substituted for the low Queen Anne glass

Early eighteenth-century English silversmiths fashioned for the Earl of Exeter, whose arms are engraved upon it, this silver fruit dish (used as a centerpiece on the table at the right), which comes to New York from the Kennedy collection in London. An original piece such as this is, of course, difficult to obtain and is valued at many thousand dollars, but its beauty is ably reproduced by the skilled silversmiths of to-day

Though Queen Anne and Georgian types of silverware fade almost imperceptibly one into the other, there is about the fully developed Georgian type a richness and wealth of ornamentation unknown to the Queen Anne silver. A table set in Georgian fashion for the fruit course is shown below. The fruit dish is a fine old piece made in 1731, the repoussé silver candelabra and the flat silver are reproductions of Georgian silver, and the heavy cut glassware is Georgian in shape and design

Although it lays no claim to Queen Anne ancestry, the hundred-piece dinner service to which this plate belongs is, by reason of the severe distinction of its encrusted border of filled gold, entirely appropriate for the Queen Anne table such as the one shown above at the left

For the table (right) richly set with Georgian glass and silverware, the hostess may wisely choose the hundred-piece dinner service represented by this china plate with decoration in cobalt blue and encrusted gold

THAT SIMPLICITY IN TABLES WHICH THE MODERN HOSTESS SEEKS, IS A MOST EXQUISITE AND COSTLY SIMPLICITY

The continental fashion of serving fruit as a last course at luncheon has been widely adopted here, for it finds favor not only with the epicure but with the artist. The luncheon table, which must bear the glow of the noonday sunshine instead of the kindlier candle-light, finds brilliant support in the centerpiece of colorful fruit heaped upon a dish of iridescent gold glass. The correct setting of the luncheon table for this course is shown at the right. Silverware on these pages from Crichton Brothers; china from Haviland and Company

For luncheon, as for breakfast, simple china is the order of the day. This plate, from the hundred-piece service used on the table above, has a border in shades of green within a flat gold band

The individual cover for dinner may be correctly and very handsomely set with a service from the allied periods of Queen Anne and the Georges. The glasses for water, champagne, and sherry are of beautifully cut glass of a heavy Georgian design. Salt cellar and salt spoon are fine old Georgian pieces; the pepper shaker and the flat silver pieces are of richly patterned Georgian design with the exception of the soup spoon, which brings a pleasant variation to the simpler lines of Queen Anne silver. The plate is of white china with a rich but severe gold border

A dainty luncheon table, pictured at the moment when the guests are seated and the grapefruit or clam cocktails have been served, appears at the left. Its refreshing summer-time color scheme of white, gold, and purple is attained by white china irregularly rimmed with gold, glassware of plain glass with a narrow edge band of gold, and a centerpiece of an iridescent gold glass vase and dish, set one within the other and filled with gold and purple iris

AT THE SIGN *of the* ENGLISH TEAPOT

Since We May Not Go to Devon to Eat Berries and Clotted Cream (and Tea) Nor to English Garden-parties for Crumpets and Scones (and Tea) Let Us Bring These to America

THAT earthly paradise, Devonshire in summertime, has lured the romantic to its hedgerows during many years, and memories linger of the infinite charm of its English countryside, the green of its velvet lawn, and the fragrance of its rose gardens. The many quaint Devonshire inns and their rustic hospitality have been sung in song and story, and no one who has ever journeyed through Devonshire, walking or coaching in leisurely fashion, will ever forget this garden spot of the British Isles, now so sadly lonely.

Clovelly is undoubtedly the gem village of Devonshire, and here is that famous "Ship Inn" at Porlock Weir, Mrs. Pengilly's famous "Providence House," and many a cottage almost concealed beneath vines and roses, where one may feast on those specialties for which Devonshire is world-famed. Chagford, near Dartmoor, has its "Ladysmith House," and Torquay on the south coast has many interesting inns, as has quaint Paignton across the bay. Lynmouth and Lynton on the north Devon coaching routes are deservedly popular with travelers; indeed, the "Greenhouse Tea Room," at Lynton, serves crumpets and tea at cherry-blossom time amid a forest of spicy bloom that would do credit to Japan. And their neighbor, Ilfracombe, really suffers from too great popularity, and at the season's height many of its tea-rooms have a long line-in-waiting for toasted muffins and tea. In fact, in all the quaint Devonshire towns there are inns to furnish epicurean delights unparalleled in England or elsewhere.

PLEASE IMPORT THE DEVONSHIRE TEA-PARTY

But Devonshire tea is not for Americans during these times, so must the Devonshire tea and the Devonshire tea-party be transported and reproduced to our own country. Given the important adjuncts to the feast—the strawberries and the clotted cream—the other accessories should be easy.

To be in keeping, the function should take place out of doors, under the shade of a spreading tree, or, perhaps, under a huge striped umbrella; in such a setting, with one's guests in wicker chairs with gay cushions, tea may be served in the most approved informal Devonshire fashion.

The tea really takes the form of a high tea, and unless one is dining very simply or very late, one may well fear that dinner will be completely spoiled by the irresistible dishes which accompany the cheering cup. The menu below is well suited either to the strawberry or to the raspberry seasons. The children have been considered in this menu, so it might serve even for a nursery tea, for the dishes might have been selected for their especial benefit.

Buttered Toast

Cut Bread and Butter — Toasted Crumpets

Strawberries or Raspberries
with Devonshire Clotted Cream

Devonshire Junket

Damson Jam

Orange Pekoe Tea — Ceylon Tea — Oolong Tea

Shandy Gaff — Lemon Squash

Assorted Sandwiches

Savoy Cake — Scotch Shortbread

The buttered toast should be piping hot, cut in finger-strips, and popped inside a napkin in a covered dish; so also the toasted crumpets, which are made according to the following recipe: A quarter of a pound of potatoes are washed, peeled, and boiled, rubbed through a colander, and added to one quart of warm—not hot—water. One-half ounce of salt and two ounces of yeast are dissolved in this, and flour is added to make a thick batter. This batter should be covered with a cloth and left in a warm place for half an hour; it is then beaten with a wooden spoon until smooth and then set away again, with the spoon in the batter, and allowed to rise for another half-hour. Again it is beaten well and again set away for half an hour. Thus the batter is allowed to rise three times, and should now be light enough to use. The griddle should be very hot and well greased with fresh lard, and the greased muffin or crumpet rings placed on the griddle and filled half full with the batter. When the mixture has risen to fill the rings, the crumpet should be turned over with a knife to the other side. When done, the crumpets are laid on a clean towel to cool; and when cold, are split, toasted on both sides, and served well buttered and piping hot. Damson jam is a favorite conserve with these.

CLOTTED CREAM AND JUNKET

While it is truly said that no strawberries in the world seem of quite the same sweetness as those of Devonshire, our own berries are luscious. When strawberries are out of season, raspberries are an excellent substitute. As for the Devonshire clotted cream, it is indeed simple to make—when one knows how. A pan of warm fresh milk is allowed to stand six hours and is then set on the back of the range and heated very slowly until the milk is quite hot, but not boiling. The cream should rise and "crinkle" over the top. The process of scalding completed, the pan should be placed in a cool place until the following day, and then the cream is skimmed off. After this gradual cooling the cream may be set on ice, and should be thick, yellow, and "clotted"—an epicure's delight.

Devonshire junket is made in this fashion. One pint of new milk is heated to about eighty degrees fahrenheit, and to it is added one dessertspoonful of sugar, one dessertspoonful of brandy, and one teaspoonful of prepared rennet. The milk is then poured into the deep glass dish in which it is to be served, and is left on ice until set. When ready to serve it is covered with whipped or clotted cream and sprinkled with ground nutmeg, and is served cold.

For a cool beverage for a hot day, Shandy Gaff is delicious. Equal quantities of ale and ginger ale are poured simultaneously over lumps of ice in a large glass pitcher, and the mixture is served before the ice has had an opportunity to melt. Lemon squash is really nothing more nor less than lemonade made with club soda instead of water and served with or without maraschino cherries and whole strawberries. A slice of orange and a thin slice of preserved pineapple are an addition to this, and the beverage should be served in very tall lemonade glasses.

CAKES WITH YOUR ALE

Scotch shortbread is one of the few things that taste quite as good when commercialized as when home-made, and there are several varieties obtainable from any grocery importing house. Among the sandwiches should be some of brown bread and cress seasoned with lemon juice and mayonnaise.

The Savoy cake is made from this recipe: The weight of four eggs is taken in granulated sugar, the weight of six eggs in flour. Seven eggs are broken, the yolks into one bowl and the whites in another; the yolks are beaten and mixed with the sugar and a little grated lemon rind, essence of almond, or orange flower water. The whites are beaten to a froth and added to the yolks, and the whole is beaten for fifteen minutes. The flour is then beaten in well with a wooden spoon. A buttered mold is dusted with flour and sugar mixed, and the cake mixture is baked from one and one-quarter to one and one-half hours. It may be served plain or frosted, or cut in slices and spread with jam. The French serve it as a dessert with cold boiled custard flavored with sherry poured over it. The mixture may be baked if desired in small patty pans.

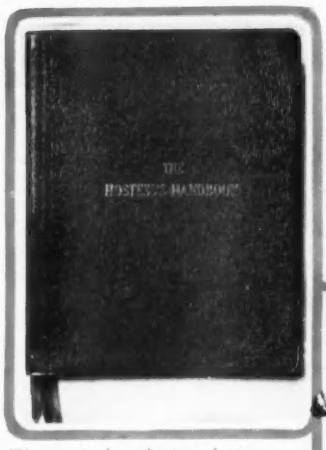
FOR THE ENGLISH GARDEN-PARTY TEA

One of the most popular forms of entertainment in England has always been the garden-party; for the English gardens with their trim hedges and exquisite flowers, their velvet lawns and stately oaks and larches, afford the most ideal setting in the world for an afternoon gathering. Moreover, in summer, when entertaining should necessarily be of the most informal sort, a garden party is a pleasant form of hospitality, especially in a cottage colony; for women are partial to an affair where they may wear their prettiest lingerie frocks and those becoming, floppy, English garden hats.

Of course, at such an affair, there is tea, or it would not be English. The hostess brings out her most priceless "caravan" tea, brought overland from China and then across the Channel—the shortest route possible in order not to destroy the delicious flavor of this, the finest tea in the world. Then there is Ceylon tea and orange pekoe, while there are always some white-moustached old colonels who confess to a fondness for Japan tea. So the quaint silver caddies hold all teas, and one has but to command. A picturesque and hospitable touch is lent by a huge steaming brass or copper samovar. The jugs of cream and the sliced lemon are flanked by decanters of Jamaica and Martinique rum, with glasses and cubes of ice for those who wish iced tea.

(*Continued on page 76*)

STATIONERY AIDES-*de*-CAMP *to the* SUMMER HOSTESS



The up-to-date hostess keeps an accurate record of her social affairs in this all-important book of purple leather; from Lord and Taylor

A Rajah, a Cossack, and other Allied subjects (in wool) decorate place-cards (below) which come in the beribboned box (right) decorated with the maple leaf of Canada; from the Canadian Red Cross Society

For the sake of better food for better prisoners of war, one buys a patriotic box (above) which contains equally patriotic place-cards (left)

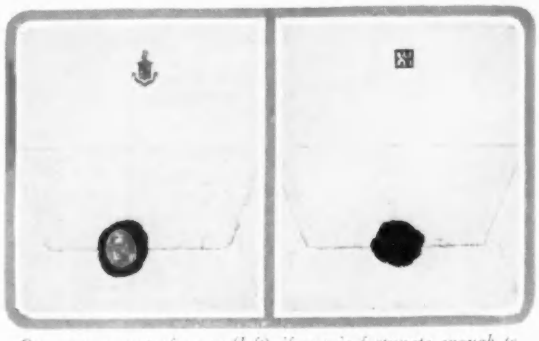
A menu in the form of a Japanese screen of painted parchment in a wood frame; this and the playing cards from Dempsey and Carroll

There are aristocracies even among packs of cards; these are distinguished from plebeian neighbors by bearing the monogram, country house, or prize dogs of the owner

As first aid to the punctilious guest, a card framed in gilt, leather, or chintz gives hours of meals, mails, and church; from Black, Starr, and Frost

The pretty custom of sealing a note has been revived, not that the United States mails are less safe than formerly, but—well, that is the trend of fashion. The woman of distinction seals her envelopes as great-aunt did in the days of ungummed envelopes

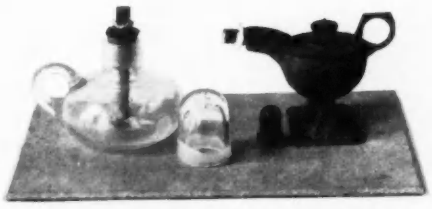
THE hostess of to-day sleeps, figuratively speaking, with one eye open—and at least one ear, for the shops are producing almost daily those unnecessary necessities of the social life, those amenities without which one may as well be socially dead: the newest thing in place-cards, such as those which the patriotic women of Vancouver are making in order to raise money to assist prisoners of war in their escape—not from internment, but from indigestion. And there is always a place for a pretty menu card, and for the innumerable packs of cards for those guests who are as strongly addicted to their after-dinner game of bridge as to their after-dinner coffee. The newest cards bear the stamp of individuality—the monogram, country house, or even the prize dogs of the owner. Then there is the little—in size but great in importance—purple leather book the contents of which are divided into pages for invitations, given and received, and an entertainment list with addresses. Such a record is invaluable in living up to social obligations.



One uses a coat of arms (left) if one is fortunate enough to possess one; as second choice, a monogram (right). A business-like man uses an equally business-like monogram (upper left) to mark the paper and to seal the envelope

A MATTER OF GREAT SOCIAL IMPORT

There are ancient customs which suffer periodic revivals, such as the pretty custom of sealing a note, a matter of great social importance to colonial dames, and which has been since lost to this country in the turbulency of modern life. Seals have always been considered smart in Europe, and the smart woman of America considers it to-day a mark of distinction to close her letters in this fashion, not that the United States mails promise less security to the gummed envelope than during the past twenty-five years, but that out of the mass of routine correspondence the sealed letter may represent the individuality of the writer.



Lamps of glass (left) and antique bronze (right) possess blow flames to melt the wax to even smoothness. These and seals from Dennison

THE ANCIENT ART OF SEALING LETTERS

The shops have provided for this revival. They offer an outfit which includes a seal, an antique bronze lamp, sealing-wax in eighteen different shades, gold and silver powder, and the oil which is used in obtaining the different color effects. The modern seal has an advantage over that of colonial days: it is adjusted so that it may be unscrewed from the handle and used as a die to mark the paper.

As for sealing-wax, experts have led us far from Job's clay and the beeswax of the Egyptians to a wax which arrives via India. Someone sometime somewhere said that a perfect seal was as a perfect cameo,—and it may be added, as rare. Great-grandmother used a candle to melt the wax until it was soft enough to adhere to the paper and receive the impression of the seal; a lamp followed in the natural course of evolution, and now there is upon our modern market a tiny bronze lamp, antique in design and in finish, which melts the wax to an even smoothness that should result in a seal perfect as a cameo. A well-cut die replaces the signet of olden days.

"It takes so much time," bewails 1916; but it gives to these hurried careless days the sense of leisurely dignity which went with the wigs, snuff-boxes, and stage coaches of the days of gentlewomen.

NEW YORK IS WAITING IMPATIENTLY UNTIL AUTUMN TO SEE THREE NEW PLAYS

BUT ONE OF THESE FOUR ACTRESSES WILL BE FAITHFUL TO NEW YORK THIS SUMMER

Photograph by Ira L. Hill

The Bandbox Theatre was not large enough to hold the success of the Washington Square Players, so, taking their ambitions in one hand and their scenery in the other, they moved to the Comedy. For the summer they are presenting a bill of their proved successes, including "Helena's Husband," in which Margaret Mower plays the lovely Helen, Queen of Sparta

© Strauss-Peyton, 1916

New York doesn't know just when or just what or just where, but it has been promised that Jeanne Eagels will return to it in a new play next season, so it is perfectly content. This season Miss Eagels played the ingénue rôle—she always does play those sweet-young-thing parts and plays them most delightfully—in "The Great Pursuit," the cast of which was a veritable Milky Way, so many stars were there in it

Photograph by Victor Georg

David Belasco entrusted Jane Cooper, a young English actress, with the responsibility of being the leading woman in "Van der Decken," his own dramatization of "The Flying Dutchman," in which David Warfield played the title rôle. Glowing accounts of Miss Cooper are heard from that no-man's-land, "the road"

Photograph by Sarony

In the early autumn Aimee Dalmores is to appear in "Peace and Quiet," Milton Royle's new play. During last winter she wept her way through "The Unchastened Woman," but her tears were well wept for she achieved success in her rôle of Emily Madden, victim of that amazing lady. Perhaps in "Peace and Quiet" Miss Dalmores will have a less miserable time; the title at least would suggest it

SEEN ON THE ENGLISH STAGE

"A Kiss for Cinderella," A Tale of a Slavey, Is the Newest Barrie Whim

"IT'S infalliable," as Our Policeman would say in "A Kiss for Cinderella," that Sir James Barrie's new play would be a delight. We meet Cinderella first in the artist's studio, where she's just Miss Thing, the "temporary 'elp." We see her again as "Celeste et Cie.," the Penny Friend,—she will do anything for a penny, from making a coat for an old cove to sympathizing with an unhappy "Proud Wife." The third scene shows poor little Cinders, nearly frozen, lying on a London street. She is rescued and carried off to a seaside hospital where there are convalescent Tommies and titled nurses. But while she lies on the street, she dreams, and we see Cinderella's vision of a ball at Buckingham Palace, where she leaves her tiny slippers to tantalize the Prince.

Gerald du Maurier made a delightfully *blasé* Prince Charming-in-Blue-Satin in this scene. He lolled in a patent American rocking-chair with his royal parents, the cardback King and Queen (they hung on a street-car-strap whenever they rose to address their subjects); he danced with Cinderella, calling all the time mock-melodramatically for "Candles, candles to see thy tiny feet!" Du Maurier did wonderful things, too, with the other side of his rôle; as Our Policeman he was delightful, with his "infalliable" test of gentle birth (if the subject puts her treasure in her pocket, she is "common"; if she conceals it in her bodice, she is a lady) and his "romantical" gift to Cinders of a pair of slippers instead of an engagement ring. Hilda Trevelyan, as Cinderella or Miss Thing, is winsome and wistful. Altogether, the very first night proved that a long run lay ahead of Cinderella's tiny slippers.

In "A Kiss for Cinderella," Miss Thing or Cinderella (Hilda Trevelyan) and Our Policeman (Gerald du Maurier), a most "romantically-minded" gentleman, live happily ever after

© Foulsham and Banfield, Ltd.

At the Shakespeare Tercentenary Performance at the Drury Lane Theatre, Mattheson Lang played Hamlet. The performance netted a gratifying sum for charity

© Lizzie Caswell Smith

London Celebrates the Shakespeare Tercentenary by a Huge Performance

LONDON was not so absorbed with Barrie that it had no time to celebrate the Shakespeare Tercentenary. Shakespeare himself could not fail to be impressed by the audience assembled recently in London at the historic Drury Lane Theatre. The audience included the King and Queen, who motored up specially from Windsor, Princess Mary, Princes Henry and George, the Princess Royal, Princess Christian, Princess Victoria of Schleswig-Holstein, and every known person of title or talent in England whom circumstances permitted to attend this great gala performance.

"Julius Cæsar" was the first part of the performance. At the end of the tragedy, the King summoned Frank Benson, still in costume, to the royal ante-room and there knighted him. It was a most appropriate honor to the man who has done more than any other modern Englishman to make Shakespeare known and loved in Great Britain.

The Shakespeare pageant, which occupied the latter part of the afternoon, brought on the stage a memorable array of celebrities. On a great gold and black staircase appeared successively a pantomime of eight Shakespeare plays. The picture of the pageant was reserved for the end, when the procession of characters mounted the stairs to lay wreaths at the foot of the pedestal topped by a bust of Shakespeare. On one side of this pedestal sat Ellen Terry as Comedy, and on the other sat Genevieve Ward as Tragedy. The performance made £3000 for the joint fund of the Red Cross and the Order of St. John, and £700 was sent by Sir Herbert Tree, the proceeds of a performance given in New York.

Photograph by Foulsham and Banfield, Ltd.

Iris Hoey has a genius for capturing the hearts of her audiences, whether they be the lofty-browed gathering who learnedly look upon her in Shakespearian rôles or the army of tired business men who wildly applaud her at the music halls. Just now, she is part of the reason for Raymond Hitchcock's success in his American "Mr. Manhattan"

Photograph by Rita Martin

Mlle. Gina Palerme is one of the ornaments in "Bric-à-Brac," at the Palace. Off the stage, in her riding habit, with "Nadia," she is as English as an extremely French young person can possibly be

TITLES IN TITLE RÔLES—AND THE CHORUS

© E. O. Hoppé

Lady Greville, who was Miss Olive Grace, daughter of the late J. W. Grace of Leybourne Grange, Kent, organized the matinée

© Ira L. Hill

In this gown, a mist of black tulle and a gleam of silver roses, Mrs. Castle danced for a brief moment—but it was long enough for her to capture the hearts of all London

© Malcolm Arbuthnot

The Duchess of Westminster, costumed à la Mlle. Delysia, played that gay Parisienne's rôle in "Suivez-Moi, Jeune Homme"

OF the many generous benefits that have been held in London on behalf of war sufferers, the gayest, if not the greatest, was the Charity Matinée for the Serbian Fund, of which Lady Greville, together with Lady Oranmore and Browne, was organizer. To a royalty-society-stage benefit, on customary lines, it added novelties of unrivaled attraction. To see the Duchess of Westminster replacing Mlle. Delysia in pantomime with the mirth-producing Morton was alone worth the few trifling guineas exacted for admission. There was also the Prime Minister's daughter, Miss Elizabeth Asquith, in a duologue written by her own gifted self, and there was Lady Rothermere, trifling in the approved music-hall manner with the affections of amorous, blundering G. P. Huntley. A "superbly incompetent" titled beauty-chorus lent its aid, and honorables, viscounts, even princes were thick as ants upon the stage, while social satellites filled the stalls; and when to all this was added Mrs. Vernon Castle,—well, one can understand the enthusiasm of the vast audience.

A GARGANTUAN GARDEN-PARTY

Drury Lane Theatre turned itself into a Gargantuan garden-party in honor of the red, blue, and white. Pretty girls flitted about in Serbian costumes, which were originally designed for the dark beauties of Nish, yet were charming on these English blondes; other pretty girls sold nosegays and programs for a price; and there were señoritas in the flame color, blue, and white creations designed by Mr. Hugo Rumbold for them and for the Spanish play. The occupants of the stalls and boxes, in their spring chiffons and chapeaux, lent brilliancy to the audience; and further glitter was furnished by the sprinkling of representatives from the embassies and legations, picturesque Serbian officers, and a brave mustering of khaki.

Queen Alexandra was accompanied by the sad-faced Princess Royal and the little Princess Maud. The Grand Duke Michael was the center of a butterfly group including the Countess Torby and his daughters, the Countess Anastasia and Countess Nadejda Torby (who is to marry Prince George of Battenberg), both in frocks of sea-blue shot taffeta. Many women of the stage and of society flitted in and out of the Grand Duke's box during the afternoon. Mrs. Asquith, in a curtailed cloth-of-gold war jacket, a brief and billowy black velvet skirt, and her ubiquitous jetted toque, occupied a front seat for a time. She listened with entire unconcern to a song about her husband's making up his mind what to do "On the D-a-a-y That Peace Was Declared," but she became more alert when *Number 15* announced her daughter's appearance as playwright, producer, and star of a playlet. Another visitor was Miss Gladys Cooper, looking like a gold and rose Fra Angelico angel who had yielded to the temptation of ordering a white tulle toque in the rue de la Paix. Opposite sat the Duchess of Rutland, whose portrait drawing of the Prince of Wales at the age of two months was sold at auction by Mr. Raymond Hitchcock during the entr'acte. Lady Diana Manners, without ornament of any sort, and dressed in the nun-like blue relieved with white organdy which she is wearing during the war, sold programs at anything so-it's-a-lot with blonde serenity.

© E. O. Hoppé

Miss Elizabeth Asquith, daughter of the Prime Minister, was author, producer, and star of the playlet she gave at the Serbian Relief Fund matinée. Her leading man was Mr. Nelson Keys

Mrs. Castle, an exquisite apparition in wraith-like black tulle with silver roses at her waist, appeared for one whirling moment and then was gone, like a bit of thistle-down. People were heard imploring their eyes not to leave their heads. One seems to remember having heard something in the same strain before about her dancing, but it is hard to find new words to express the delight her brief revelation conferred upon London Town.

A STRAIN OF HAWAIIAN MUSIC

Another moment that left one happily assured that Art need not starve even though Allies must be fed, was provided by the Hawaiian virtuoso, Luvour. Mr. Luvour produces strangely lovely music from a conservative-looking instrument which he holds across his knees. He appears to get his beautiful effects quite by accident, for he seems so surprised and enchanted when he finds himself mounting melodically on arpeggios that when he comes to a tempting jumping-off place, he turns upon the audience his naif native smile and stops; that is all.

Despite the surface gaiety of the affair, perhaps because of it, certain graver touches of the times made the deepest impression. Just before Queen Alexandra's arrival, the swinging door into the foyer was flung back by a young officer, who remained a moment standing against it with military erectness in order to allow four fellow officers to enter. All were boyish chaps with a fine clean look of race and an air of inheriting the best things of life, including impeccable Jermyn Street tailors. Not one of the five but had lost a limb; yet a gayer more debonair group it would have been impossible to find from Piccadilly to Whitehall. It is a rather wonderful force, the unbreakable English spirit, the spirit which shows a fine restraint in the deep grief for those who have fallen in the country's service.

AS SEEN *by* HIM

An Artist Builds a Cote on a Hill to Keep People en Masse in Perspective; Then He Suffers from Indigestion of View—Certain Other Suburbanites Hyphenate Even Their Gardens

IT is midsummer and the sun broils, but I suppose it is hot everywhere, from Alaska to the Antarctic. On one of these hot days, recently, there was nothing to solace me but to run over to see Uncle George, and I found that delightful old philosopher comparatively cool in white linen and a Panama hat, watching, from a shaded coign, his garden grow. Even Uncle George has had the usual first year with his garden. There are only a few good gardeners who will take orders from one, and even one of these can not produce all the vegetables the first season. And so Uncle George, like all suburbanites who live within sight of rich truck farms, can not buy for love or money a single eatable vegetable of the season, but must order everything from town. Of course, the second season he will be able to snap his fingers at trucksters and their commercial ways.

MIDSUMMER SLUGGING

The slugs have come and eaten the roses. This is no new thing, I am aware. These nasty beasts, brown in color, arrive perennially and in pairs. They prefer white or light pink roses to the deeper shades. There really is no remedy for them, and after reading innumerable garden books about innumerable poisons and laying in a whole closet full of them (sufficient to kill off a regiment of men), one is told that the best method is to go into the garden early (about dawn) and pick them off by hand and drown them in a solution of kerosene and whale oil or something equally agreeable. Uncle George's hireling has rebelled at this and the old gentleman has been doing it himself, and most unappetizing it is and quite enough to upset one by the time breakfast is ready. However, as a sedative, Uncle George has invested in a stock of nerve-quieting literature, for instance, Lord Bacon's "Essays," Lord Chesterfield's "Letters," and Gerald Lee's "We". Incongruous, in a way, they are, but he derives so much satisfaction from them that he says he can start out next winter quite primed for anything. I don't think even slugs would dampen his natural ardor if the cover on the seed catalogues didn't. He has been shaking his fist at one which depicts a smiling elderly gentleman in overalls and a huge straw hat, who is wheeling a barrow piled high with the results of his own planting, while in the distance there are rose pergolas, a mass of bloom, and beds of blossoms of all imaginable brilliance. This is highly colored and alluring, but—well, I comforted him by the assurance that nothing would induce me to live in such gorgeous surroundings. I would be dazzled to death. Anyway, gardens are not a particularly inspiring subject just now, when the spring has flown and late summer begins to be an anticlimax. This is rather illustrative of our fickle character. We go in with great enthusiasm with the first promise of the crocus but we do not work as ardently as we talk. Unless June is perfect and of itself produces roses, we say gardens are a delusion, and that some seedy person inveigled us into having a garden for a publicity scheme.

Personally, there are only a few sorts of gardens that I like, the Newport gardens for instance, by the sea, secluded from the public by stone walls and iron gateways. I detest the treeless open garden, formal or otherwise. It is magnificent, yes,—but when one comes upon it, one is puzzled to know whether it is a city park or a cemetery; and then, too, I am tired of the miles and miles of suburban gardens all alike, which one passes in motoring any distance at all. I was made conscious of this dislike one day in the early spring, when I motored to an unfashionable suburb, one rich in legend and tradition, full of old homes of the fashionable world of other days. These are almost all owned now by brewers of well-hyphenated origin and tastes. I was going for a week-end with some friends who had chosen a charming spot by the sea, where there was a delightful club-house and excellent golf. The view from the higher hills was superb. In this place, of course, many of the old estates are terraced and set out in great trees, with evergreens for the shadows of the picture and a riot of old-fashioned flowers for the color; and yet many of them, too, suffered from the tastes of their present owners who delight in rock work and colored leaves and iron statuary and other such abominations. And, climax to all these atrocities, I found on the lawn—directly before a towered house—a tombstone. It was the grave of a little child, a girl about four years old, and her image was ensconced life-size on the tomb. It was garbed in the height of the fashions for children in eighteen hundred and fifty. It wore a high ruffled crinoline skirt above fluted pantalettes and kid slippers, while the head, with its coiffure of ringlets chiseled like round sausages, was crowned with a poke bonnet with a single rose upon it. The new owners, to whom of course the image had come with the place, had adorned the environs of this work of art with clumps of red and yellow tulips in heart-shaped beds.

SAVE ME FROM SEASIDE RESORTS

Beyond this antique bit of fashion there was a spot which was really ideal. It was a cottage on the slope of a high wooded hill, on the summit of which was a light-house. An artist had built the cottage but had evidently tired of it; perhaps he had had indigestion of view, although that day it hardly seemed possible, for the valley below was a billowy sea of apple and cherry blossoms, and at the lower end of the vale was an old church and churchyard, picked out by the spire of the church from the rest of the toy village. Beyond was the lower bay of New York, and the ocean, shining cerulean blue. Even the distant city with its ghostly skyscrapers was visible, faintly veiled in a gray mist. The world lay before one, or at least as some forty miles of it, from the piazza of that little cottage. It may have been a dreary residence during the long winter months, but for the summer this quietly delightful suburban place is an illustration of the thing I favor in retreats from town. I have always enjoyed the sea, but I never could stand the seaside resort. I abominate those around New York, and even at the risk of offending worthy friends, I am quite willing to confess that I detest Atlantic City and Long Beach, and places of that ilk. I would just as soon patronize Coney Island.

CONFESSIONS

I confess I am old-fashioned; and there are certain old-fashioned ideas of mine which I am determined to air even in the face of Modernism itself. For one thing, if obliged to see people en masse, I can only stand them in perspective. Sometimes we want to get away from everybody; at others we want to be with only a few. The latter is the more friendly method to one's friends and to oneself. If a man shuts himself up entirely, he gets out of touch with the world, and that is a social crime. Worse than being criminal, is aging. One must keep up at least a pretense of youth. It is a simple and harmless masquerade if done in the right way, though I dislike to see the middle-aged and old making grotesque caricatures of themselves by aping the teens. They must show wit in this retarding of their years; it takes both grace and tact.

For my second confession, I am sure that I will age beyond my due if I do not stop reading Arthur Benson's books. The continually placid flow of his optimism does not stir me to anything. He reminds me of some English stream wandering gently through copses with willow-fringed banks, by sleepy villages, and through a bit of backwater, and so gaining the sea at last without ever having encountered a single rapid. I hear the rooks cawing in the trees and I am at Oxford or Cambridge, and then I am a bit weary and find myself dreaming, nodding, and so, fast asleep.

Lastly, perhaps like all others who are youngish at heart, I shall resist no longer the interest in things which the moving-picture can give me. Occasionally Miss Pickford and Charles Chaplin are seen in films with a Newport background, and though one could just as easily shrink from all such pictures in horror, it is a better sign of a free spirit and one with the comic sense, to smile, accept the inevitable, and take whatever of new interest it may give.

Of course, as far as a Newport background goes, the pictures might as well be of the actor's colony on the north shore of Long Island where the millionaire magnates of moving-picture concerns dwell in mansions of the orthodox variety. Any one of their establishments is much like another, with the inevitable Italian gardens, marble benches, hydrangeas, footmen as gorgeous as their gardens, and the ever-present motor-car. There is really hardly any one of any importance nowadays who isn't in the films. It is something I predicted a long time ago, and if accepted with a smiling philosophy it will not damage one's sense of aloofness from the madding crowd. Some say it but adds a new horror to life, but as for me, I am sure it would not disturb my equilibrium if I were "filmed" in any occupation or diversion. As for Uncle George, of course, it would offend him so that he would not be able to keep from showing rancor and that would be just what the picture-man would want — "action" — and then it would be put under a head-line, "Gentleman resents popularity."

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MRS. ANGIER B. DUKE AND HER SON

So close is the tie nowadays between Philadelphia and New York that the society of these two cities is one big fraternity. Therefore, when Miss Cordelia Biddle left Philadelphia for Mr. Angier B. Duke and New York, she became possessor of two home cities, and to both of them—their race-meets, their flower shows, their dog shows, their charities—she gives impartial allegiance. Angier B. Duke, Jr., is now seven months old

THE HEAD *of the* DOMESTIC FIRM

Despite the Axioms of One Mr. Bernard Shaw, the Mother Holds the More Honorable Office; the Father Is but the Minor Member of That Mystical Partnership We Call Marriage

THAT revaluation of all things, which was prophesied by a German philosopher who died in a madhouse, seems really to have come to pass, and an audacious few have even hinted that the worth of motherhood should be reassessed. Fatherhood seems, meanwhile, to have fallen into a sort of humorous contempt, and the home is doomed in the mouths of a thousand self-constituted prophets. Thus far the revaluation of motherhood has met with scant sympathy from the mass of men and women, though its semi-sacred place in the world's esteem has made it the more tempting a mark to the social anarchs. Bernard Shaw, in one of life's dull moments when the world seemed unnaturally interested in somebody else, brought back attention to himself by declaring that nobody was so little fitted to rear children as their mother. Perhaps this was correlative to his earlier boast that upon an occasion when the family fortunes demanded prompt action, he did not throw himself into the breach, but threw his mother into it. Mr. Shaw's unerring instinct as an advertiser, however, absolves him from all conventions, and no matter what bomb he may mischievously explode beneath the chair of the British matron for the joy of seeing her jump, he will hardly shake the faith of mankind in motherhood.

HE who has seen the new-born babe first confided to the arms of the young mother and noted the solemn joy with which she welcomes this greatest of treasures and blessings, is able by a supreme effort of sympathetic imagination to catch some remote inkling of what motherhood means to a mother. He who has heard his own children enter the door of the home, ten thousand times, with the cry of "Mother" upon their lips, realizes with humility and without jealousy how subordinate is the father's place in the scheme of things domestic, how unspeakably important and precious is the mother to the child. That instinctive and self-forgetting care of the mother for the child, which begins before birth and ceases not so long as both live, is type and prophecy of woman's essential work in the world for the most active and fruitful years of her life. She exists for those years with cheerful self-abnegation, so that the race may be conserved and improved, and she seeks, as far as aptitudes and opportunities permit, whatever education and the higher culture may offer to make her task of more effective accomplishment.

MEANWHILE, in accordance with the great law that rewards self-abnegation, the mother's unselfish toil and sacrifice tend to return to her what she has seemingly lost, in the guise of enriched personality, ennobled character, and the loyal recognition of the world in which she lives. Her simple instinctive wisdom, which is ninety-nine parts love, often surpasses that of the learned. If mother-love may make a woman wise and transform a mere irresponsible girl into a miracle of watchfulness and devotion, it makes her also courageous. Beside the unthinking self-forgetful heroism of a mother, whether the peril be "the pestilence that walketh in darkness," or "the destruction that wasteth at noonday," the courage of the soldier seems little better than poltroonery. Where the protection of her children is concerned, "the female of the species" is, indeed, "more deadly than the male." Men sometimes smile, sometimes sneer, at the forms of maternal devotion, but many times the mother's biased estimate, prompted by pure love, is justified far more than the colder masculine judgment, when the seemingly overrated child, under the spur of the mother's loyal faith, redeems the promise that only she could discern.

IF wars cease from among men, it will be, perhaps, because the mothers of the future, whether as direct wielders of political power, or as mere conservators of the home and the race, set limits to the hideous scourge. Two thousand years ago, Horace sang of "wars, detested of mothers." The mother of the future is to be all that instinctive love and self-sacrifice have hitherto made her, and, in addition, all that the highest culture and the strictest intellectual discipline can add to her native powers.

In the mystical partnership that we call marriage, the man, whatever his years and his practical wisdom in worldly affairs, is merely the junior partner; the mother is properly the head of the domestic firm, and laws and customs that would relegate her to a subordinate place are fated to perish. As to the revaluation of motherhood in this world of change, there can be none that does not make the office more, rather than less, honorable. Those who would bring motherhood into disesteem are merely preparing failure for themselves; they are threatening to destroy not alone the home and the family, both of which may greatly change with the general flux of things, but to destroy also the human race.

TO AN OLD ART, A NEW LIFE

A Young French Artist Both Revives and Perfects the Lost Tradition of Fine Enameling on Iron

By ROGER BOUTET DE MONVEL

OBJECTS in enameled iron, they call them *tôles* in France, made their appearance at the end of the eighteenth century, late in the reign of Louis XVI. Their finest period, as the connoisseurs say, is rather the Directory than the Empire. From that time on, baskets, jardinières, and trays in enameled iron have been in the finest taste and enjoy great favor.

After the stormy years of the Revolution, people began once more to live. The aristocracy, it is true, had not yet returned to France; but the middle classes who, during the years of war, had amassed great fortunes and who had taken possession of the homes of the aristocracy, set to work restoring those homes in accordance with the taste of the times. Now that taste was wholly classic. That was the time, it will be remembered, when women gave up damask and velvet and would no longer tolerate anything except linen, gauze, and muslin; when, transformed into young nymphs, they went forth shod with cothurns and wearing rings on their toes.

ENAMELED IRON IN ITS EARLY DAYS

This fashion did not stop at the costume, it also took possession of the furnishings. In them was found the same studied soberness, the same somewhat bare forms, and a tendency to simple and harmonious lines. The tapestries from Cairo were changed for the lightest sort of hangings, the heavy furniture of Boule was replaced by carved ebony inlaid with copper, and heavily carved chairs gave way to delicate chairs of mahogany. People spent money madly, without taking any account of it. "The taste in furnishings," wrote Mme. de Genlis, "is at this moment at a height of luxury difficult to depict."

The triumph of the period was the home of Mme. Récamier in the rue du Mont-Blanc, and that of Mme. Bonaparte in the rue de la Victoire was not less remarkable. Before the departure of the General for the Italian campaign, Josephine had obtained permission to have her home decorated. Unfortunately, she had the imprudence to write to Percier, the architect then in fashion, to furnish it "with everything that is best." The architect obeyed. "What was my surprise, my indignation, and my ill-humor," Napoleon said later at St. Helena, "when they presented me with the bill for the furniture of the salon; it had not seemed to me anything extraordinary, and yet the bill amounted to the enormous sum of from a hundred and twenty thousand to a hundred and thirty thousand francs. It was in vain for me to try to defend myself, to complain; it had to be paid. The contractor showed the letter in which they asked that he should put in 'everything that is best'; now everything that was there was of the newest model, made to order; there was no judge who would not have condemned me to pay."

Napoleon says nothing as to what the enamels on iron cost him; but surely they were an important point in the fashion and Josephine would not have failed to be in fashion. One found them everywhere, at that period, on the mantels, on the tables, along the walls, on the ceilings, in the paintings of interiors by Debucourt or Bosio, in the boudoirs of the dandies, and in the salons of Frascati.

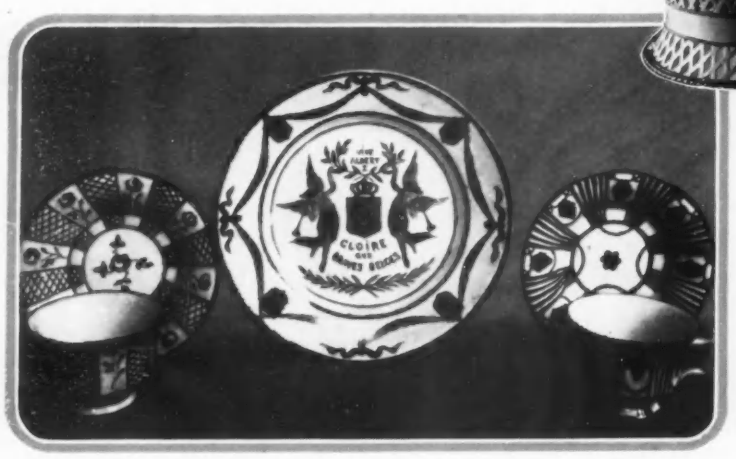
The modern tray of enameled iron, like its prototype of the Directory, serves as the basis of a tea service, but, unlike the old-time tray, it has no fear of the hot teapot, for its enamel is fired on and will not crack under heat. The tea service is of black and white faience

The wise young artist passes by the decadent enamels decorated with pseudo-Chinese design or with the realistic flowers of Second Empire days, and goes back to the excellent shapes and rich colors of the Directory. This basket is to hang in a doorway or window and hold flowers

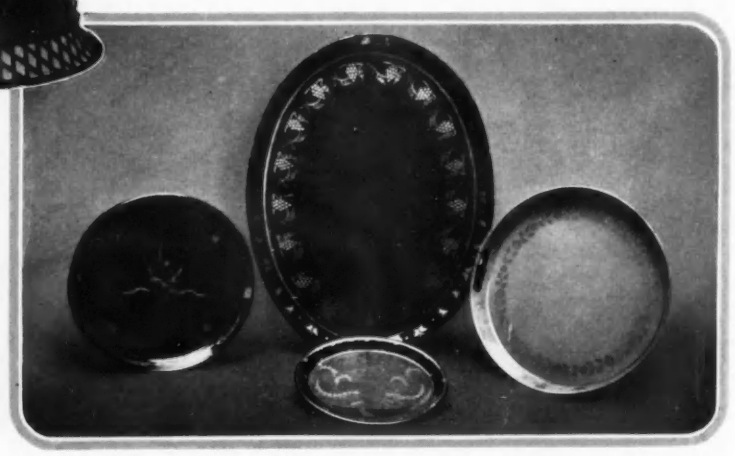
THE INEVITABLE DECADENCE

This charming fashion continued under the Empire; then, after the Empire, it went on under the Bourbons until the reign of Louis-Philippe, the Golden Age of romanticism. Here and there, in some old country houses, we still find these great trays of orange, green, or bright yellow enamel, which were contemporary with the heroines of Mme. de Souza. They are ornamented with figures and landscapes which recall the adventures of Claire d'Albe or of Eugène de Rothelin. Gothic towers, solitary chatelaines, and fine gentlemen with high cravats and noble and modest mien fill these old-time landscapes. Then came the decadence, and the last objects in enameled iron which have artistic value date from the Second Empire. Little by little, the makers took to ornamenting the enamels with imitation Chinese designs, with flowers deplorably realistic, and colors hopelessly commonplace. The enameled irons became wholesale merchandise, and the fine tradition was lost for a half-century.

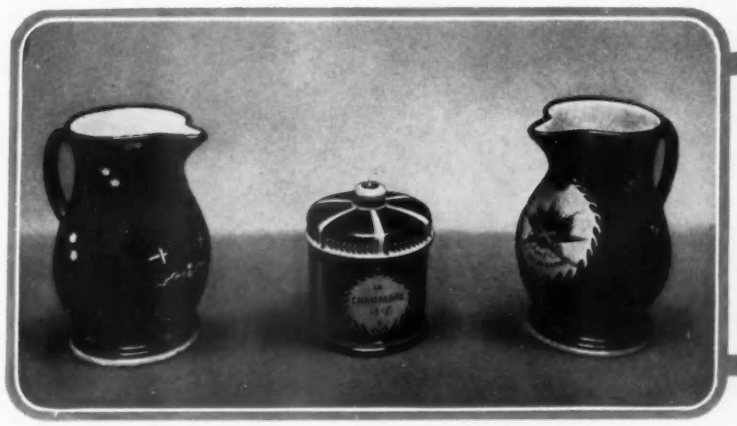
Recently, a clever artist, Mlle. Madeleine Zillhardt, decided to revive it. It was in 1912, at the Exposition of Feminine Industries, that she showed for the first time the results of her researches. The three great trays which she placed on exhibition met with immediate success, and the following year, at Bagatelle, in the section of garden furniture, people admired two unusual flower holders which were hung at the entrance of the vestibules and filled with ivy and flowers. In the Salon d'Automne which followed,



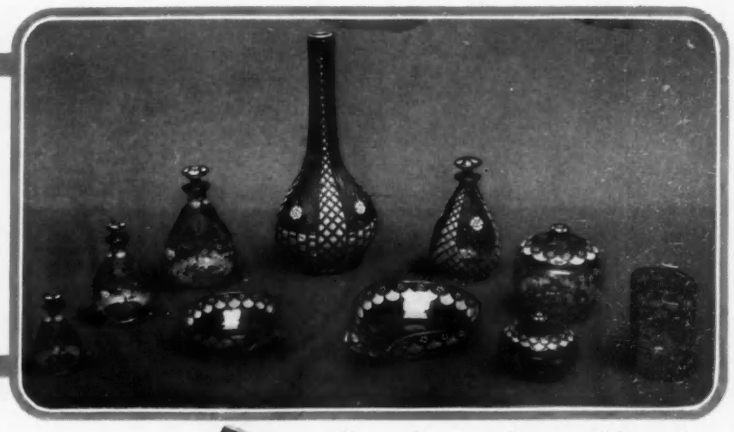
Since the war, Mlle. Zillhardt, who makes decorated faience as well as enamels on iron, has adopted a fashion popular in the days of the French Revolution, that of reflecting the spirit of the times in patriotic devices, such as appear on the plate



It was at the Exposition of Feminine Industries in Paris in 1912 that this artist first showed the results of her search for the secrets of a lost art. The three great trays which there met with great success were similar to these trays for tea or coffee



To find shapes which are admirable in themselves and which enhance the usefulness of the object is no easy task, but a successful outcome of the quest is marked by these two milk jugs and the tobacco jar, all in faience of a patriotic turn



Glass working is another accomplishment of this versatile maker of enamels and faience, and she has met with much success in her attempt to reproduce Venetian glass

there were cups made by the same artist,—beautiful cups of bright red, which were placed on a table in a dining-room and contrasted pleasantly with gray-green of the surrounding wood. From that time on, the enamels on iron again took their place in public favor and their popularity quickly increased.

But it should not be thought that Mlle. Zillhardt succeeded immediately in what she undertook. She had to make long and patient research and many fruitless efforts, and it was only by the aid of a fine artistic taste and special knowledge that she succeeded in accomplishing her decorative work. No one about her could give her instruction or put her on the right road. Carefully, methodically, this artist had to study the old pieces, compare the works of different periods, study out the individual character of each period, and attempt to discover the secret of the process. Above all it was necessary to choose good material, to give up the machine entirely, and to work as in the old times with good tools. Then she had to find pleasing and simple shapes, perhaps those derived from the old pieces, but adapted to the tastes and requirements of the present and to the character of our houses,—shapes such as would harmonize with our other furnishings.

Nothing is so pleasant to have about us as pretty things which suggest usefulness, and what could be more radiantly useful than this gaily decorated watering-pot of yellow enameled iron, with which the Duchess of Clermont-Tonnerre refreshes her garden?

The beauty of these articles in enameled iron is not a synonym for fragility. Like this fruit basket in antique green enamel, they are light, strong, and eminently useful; even the servants (let us emphasize this important point) can handle them without disastrous results

THE OLD TECHNIQUE PERFECTED

Once a good shape was found (and it had to be a shape which was decorative without lessening the usefulness of the object), there remained the color and the decoration. At this point in the making there is spread over the iron an enamel which will stand the heat. This piece is then baked. Upon the background thus obtained a decoration is made of substances which will also stand the heat, and over all is applied a thick glaze. It is baked again at a temperature of sixty to eighty degrees centigrade. This time the work is finished, and the tray or vase will thereafter stand heat without injury. It should be noted that for lack of this preparation, the old trays scale readily when in contact with the hot teapot. Thus the artist has perfected the old technique.

With no less success, she has separated the good from the bad in decoration. There is in her work no more stamping, no more imitation Chinese designs, above all, no more of those abominable realistic flowers of the period of the Second Empire. There must be very clear colors, very simple designs, and all must harmonize with the equally simple form of the object. In this Mlle. Zillhardt's work is directly related to the art of the Directory. But she has taken only that which was good and suitable and has given to her work an original and novel character. As a matter of fact, all styles grow naturally one from another. Thus if it is pitiable and weak always to copy our forerunners, it is none the less a fine presumption to expect to create from one day to another something totally unheard of.

Among the new things for table decoration are pieces which serve the double purpose of holding both flowers and fruit. This stand of yellow enameled iron owes its solid base and the very graceful lines of its basket for fruit to the Pompeian design from which it originated

IN ACCORD WITH PRESENT TASTE

The somewhat bare simplicity of the works of this artist accord with the simple lightness of our present taste. They are suited to our simple furnishings, to our hangings, to our costumes, even to our manners. All these different objects have a use. They are strong, light, and they do not require, when they are moved, either Herculean strength or the care of an expert. At need, even the servants (let us emphasize this important point) can handle them without fear of immediate disaster. Nothing is so pleasant to have about as pretty things which are not solely show pieces, but which suggest usefulness.

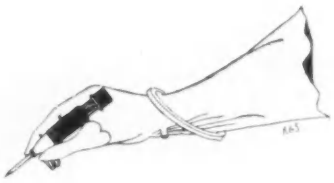
FOR THE ALLIES

Among the pieces made by this artist are cups and saucers, trays, garden chairs, watering-pots, and folding screens. These are in tones of wax red, of cashmere yellow, and of bottle blue. There are also flower holders of pistachio green and gold, flower-pot holders of old-rose striped with black, jardinières with handles in the shape of a swan's neck, recalling decorative motives of the Empire period, a yellow box decorated with a border of gold fishes, and an oval tray in green lacquer recalling the lamps called *bouillottes* which the contemporaries of Mme. Récamier prized. All the pieces are executed with great care; they have a polish which delights the eye and inspires the hand to touch them.

Finally, since the war, the artist has worked more and more in the spirit of the times. Her art is taking a jesting and popular note, like the faience of the Revolution, naively ornamented with legends, which tells the story of the period. In her hands, the wine jug, the plate, and the bonbon box have taken it for their mission to celebrate the glory of the Allies and thus have added a new and clever note to the decorative imagery of this memorable time.

THE WAR SETS *the* FASHION *in* JEWELRY

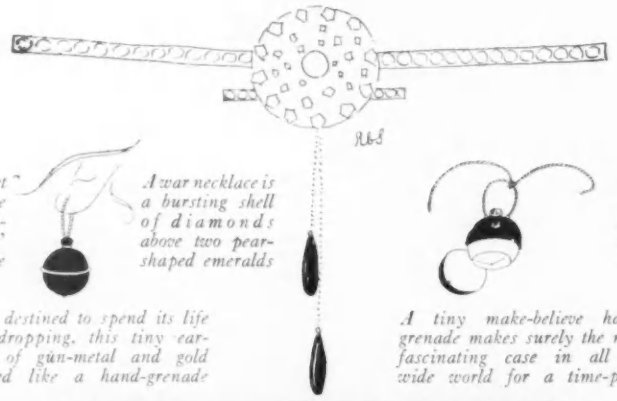
The Jewelers of Paris Excluded by Age or Injury from the Great Game, Play the Little Game of War Jeweler, Thereby Increasing the Revenues of France



A reminder to the god-mother in Paris of her weekly letter to her god-son in the trenches

A "hand of war" is adorned with fragments from the rose window of some cathedral

A platinum locket is made after the image and likeness of a "poilu's" metal dinner plate



A war necklace is a bursting shell of diamonds above two pear-shaped emeralds

This diminutive knapsack opens knapsack-fashion to disclose a modern vanity box

It is destined to spend its life eavesdropping, this tiny earring of gun-metal and gold shaped like a hand-grenade

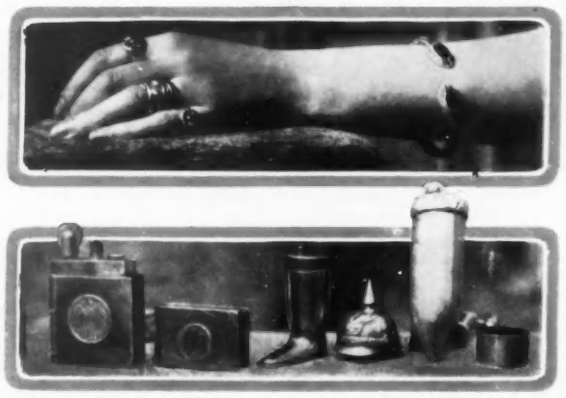
A tiny make-believe hand-grenade makes surely the most fascinating case in all the wide world for a time-piece

An old French ballad says: "There are people wearing spectacles who do not need them at all." It may be said with equal veracity that those people who are to-day covering their fingers with war rings could do very well without them; but by wearing a war ring, one is often sending two to ten francs to a poor *poilu*, who for the last two years has been living in the trenches, and who, in his idle moments, has become a jeweler in order to forget cold and hunger—and war. Besides, it means a few extra *sous* to send home to the wife and the little family, or that when he is off duty, he may go to a neighboring inn for a meal—and that requires many *sous*, these days; and if he has sold enough trinkets, perhaps he may again sleep in a really-and-truly bed and buy a generous supply of his favorite tobacco.

Following the fashion set in the early part of the war by the *poilu*, turned in his moments of leisure into a jeweler, the jewelers of Paris, those who, either through age or injury have been excluded from the soldier's life, are making in gold and platinum exquisite reproductions of the jewelry of the trenches, that originally made by the *poilu* from the spoils of war. To buy this jewelry is not less a pleasure than a duty; it brings money to Paris, work to the otherwise idle jeweler, and it helps to keep alive the enthusiasm for this work which the war has in many ways paralyzed.

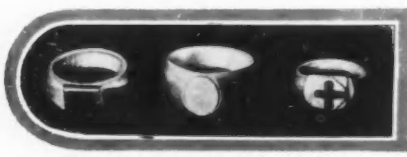
There are heavy gold bracelets made in the exact dimensions of a ring of a "75" even dated from the works at Creusot, and fragile aeroplanes, and watches set in cases shaped like hand grenades, and cigar lighters made like cartridge shells; and a choice of precious stones to be set in each. Or one may have the picture of one's own *poilu* in a locket fashioned after the bowl which has once done him service at meal time; or have a tiny gold knapsack for a vanity box. There are earrings, watches, and rings,—and best loved of all rings, is that which bears a tiny French War Cross.

Those disdainful hands of other days have become the pitying hands of war-time,—hands which piously knitting, or making bandages, or distributing supplies, or carrying the wounded from the field of battle, are mystically adorned with, perhaps, the fragments saved from the shattered rose window of a wounded cathedral. And would any old pagan bishop ever have imagined that the time would come when the emblem of devotion and of charity would be—jewels?



A fair hand made fairer by serpents, marguerites, and, on the forefinger, a French War Cross

The spoils of war from a captive were "boche" inspiration for these cigar lighters



Three rings are encrusted with fragments of glass from the windows of the medieval cathedral of Soissons

The latest war rings are marvels of perfection and ingenuity, from a coiled serpent to a miniature gun-shed

Rings of platinum and gold are decorated, according to the taste and temperament of the maker, with four leaf clovers, monograms, a "75," Napoleon, or even Mars

RE-ENTER THE SEWING CIRCLE

THE dire need of Belgium and the desperate plight of Poland are further exemplifications of the ill wind theory, for through them, a domestic renaissance has been brought about in America. The wants of the Red Cross Society have caused us to rub the rust from our long neglected needles. We are again a knitting and a sewing people, and family groups a year past have been seen in winter beneath the evening lamp, in summer on verandas or the lawn, plying the newly polished needle.

THE PROCEDURE IN 1916

Hand in hand with this industrial revolution is a revival of the almost archaic custom of reading aloud. Who could have believed, in the first week of August, 1914, that within four months feminine America would have reverted to the habits of its grandmothers? There are dear old ladies in caps and spectacles who recall how groups of busy American girls, behooped and beflounced, wept together over the sorrows of Letty Kenderdine, and voted the author of "John Halifax, Gentleman," the most absorbing of all novelists. Industrious amateur needlewomen of to-day would find Letty's troubles amusing rather than pathetic; other times, other manners, especially other manners of fiction. But in matters related to reading aloud, the present generation of the shaded porches does not greatly differ from that which found "John Halifax" utterly enthralling. To be sure, it listens with utmost placidity to scenes that would have set mid-Victorian young ladies blushing furiously; but otherwise reading aloud is much what it was in the '60's and '70's. Regard the sewing circle of 1916.

Every one has settled down, even the belated few who never can amass their sewing-materials, and as the last tardy needlewoman sinks into her chair, the question is raised, "Which shall we begin with, the novel or the history?" It is agreed after discussion—but needless to say which is read first. It is an attractive picture thus presented, for in any such company scarcely one but has some mark of distinction. The mid-Victorians may well be proud of their grand-daughters.

Perhaps the final touch of consanguinity between the earlier needlewomen and those of to-day is to be found in the by-play and incidents of the morning's industry. Of course a belated Agatha arrives in mid-chapter, almost vociferously apologetic, hushed too late by the sign of the forefinger at the lip as the reader halts until Agatha's paraphernalia is collected and she is settled.

A CLEAR INSTANCE OF ATAVISM

Not yet has it been ascertained why the ladies of two generations ago rarely listened to reading aloud for a half-hour without interrupting the reader, but it may be assumed that the same habit observed in the revived domestic sewing circles of to-day affords a clear instance of atavism. The habit is overcome to a certain extent when the reader is a man—the only surviving remnant of that once prevalent domestic scheme of things. But in these days of Feminism, not even a man may expect a steadily attentive audience in a modern sewing circle. There is something in the very voice of the reader that begets an unconquerable desire to ask questions of a neighbor, to call general attention to the conduct of the Pomeranian, to find imperative reasons for moving about, which entails a creaking of furniture, and makes sitting still a mere torture. Perhaps the end of the European War will likewise be the end of ten thousand American sewing circles, but whether the domestic renaissance survive for months or for years, its accompaniment of reading aloud is likely forever to pursue the same crooked course: that is the way that sewing circles are constituted; so were they in the nineteenth century; so will they be, no doubt, in the twenty-ninth century.

THE DECORATIVE CONTINGENT FROM HOLLAND

The Dutch Originated Them, the English Adopted Them, and an American Decorator Introduces Painted Rooms to New York

At about the time when the old Dutchmen were laying the foundations of our New York, other Dutchmen were painting for the walls of an old house in Amsterdam the landscapes which are now on their way to America for exhibition at a shop in New York which makes much of rare furnishings such as these

Belonging to a race known as the "Stay-at-Homes" of the Continent, the Dutch painter sought not abroad for mighty subjects, but covered the walls of his rooms with the smiling landscapes and the contented and prosperous every-day people of his own country, painted in the rich and mellow tones peculiar to Dutch art

These painted rooms have long found high favor in England and it is but rarely that one comes upon the open market. So much are they in demand that decorators and antique dealers seek them out where they were painted and often watch for years until mischance or war forces the owners to part with them

An old painted room is a joyous thing. Amateurs are fast becoming alert to the charm of these fancy-stirring interiors, designed for a period when home was more than the modern place to race away from.

But the painted room is a proud affair. It comes not eagerly into the market-place. He who wants it must go and fetch it, usually out of the house where it was born. The rarity of the fine ones and their decorative interest gives particular point to the example illustrated on this page. The panels, which are soon to be exhibited in New York, composed a room in an old house in Amsterdam, from which they were only recently removed. It was due to a young American decorator, Mrs. Goodnow, that this delightful old interior came to New York, and great was the courage of those who effected its transport across the Channel at a time when the sea was fullest of mines and the air of rumors of mines.

THE ROOM OF IDEAL UNEXPECTEDNESS

The scenes depicted on these panels are those which the Dutchmen who founded New York left behind them when they sailed away to settle in Nieuw Amsterdam. A second room, recently purchased, was transplanted from one of the beautiful old houses at The Hague by another American woman, Mrs. Edward Marion Cox, long a resident of London, who is recognized as one of the leading authorities on Georgian art. This enchanting room did not go to the United States; it was snapped up (if one may so describe the process) by an English amateur and is now the unexpected note in a stately old house in Sussex.

For "occasional rooms," they are most useful variants on conventional settings, these old painted panels. Not that they fail in livableness. They are eminently livable; the eighteenth-century Dutch painters saw to that. But they furnish just that little amusing detour, that stimulating change invaluable to the hostess. To propose "Coffee in the painted room" or to adjourn to it when talk becomes a bit slack or one is bored or fears that guests may be unless something is done,—such a transfer often works magic. There's something very stirring to the fancy, enlivening to the spirits, something innocently gossiping and gay about the serene scenes or the smiling elegancies they present. And as that social aide-de-camp, "the quiet corner," they are priceless. In a William and Mary drawing-room, or one staged by the Cubists, even in a Jacobean garden of white roses, a man might persist in intractability and apathy. But once under the ingratiating charm of the painted room, it is difficult to believe that he could refuse to make one's son a cabinet minister, one's daughter a duchess, or to divulge the stock exchange tip of purest gold.

Among the noteworthy painted rooms in Great Britain there is one which was a historic house in the Old Town, Edinburgh, and was placed in Stevenson's home, "Swanston," by its present owner, Sir David Guthrie. The panels follow an eighteenth century gentleman-traveler on his journey, and are in mellow but still glowing tones of brown. Lady Sackville has in her town house a marvelous Persian painted room that came from Damascus. Filled with roses and brightened by a fragrant wood fire burning, ingeniously, brazier-wise, it is a rare picture of luminous color.

THE DUTCH HOME-BUILDERS

But the Dutch were the most popular painters of painted rooms and painted furniture. The Stay-at-Homes, the Well-Contents of the Continent, they expended all their esthetic interest in the decoration of their houses. Any one whose travels in Holland have taken him across the Zuyder-Zee into Friesland remembers the gaily painted interiors of Workum and Hindeloopen. The fine examples of painted panelings which are to be seen in the Rijks Museum and other museums of Holland show how rich in this form of decoration were the old Dutch homes.

Dutch painters were very naturally chosen to execute many decorative works in England. Among the artists thus honored was Dankers, who painted the panels for Pepys's dining-room, and also painted rooms for the King and for the Duke of York. At the Restoration, painted rooms were the great rage and even fashionable taverns were "richly gilded and painted with story." Perhaps the most celebrated of the artists of this school was Verrio, whose "sprawling saints" Pope satirized. Verrio, whose work is still to be seen at Blenheim, Hampton Court, Marlborough House, and in other notable houses, was so enthralled with the painted room that he ended by omitting both the divisions between the panels and the classic cornices; he rounded over the angle of the wall and ceiling so that the painted scenes were unbroken and covered the entire walls and ceiling. Sir Godfrey Kneller's celebrated painted staircase at Pope Villa, Twickenham, was another product of the craze. Horace Walpole's dining-room (in another Twickenham villa) was a gaily painted apartment, with walls covered with painted foliage, birds, and monkeys. One of the finest and most ambitious painted rooms in England is now at 31 Old Burlington Street, a house occupied by Mr. Francis Lenygon, the decorator. This room was removed from a house built in the reign of Queen Anne.

Unfortunately, no form of decorative painting in England has suffered more from time and neglect than these wall paintings, and there rarely comes upon the market an old painted room that does not clamor for restoration. But the demand for them is very keen; decorators are constantly on their trail. "People find them so amusing," said a West End street antique dealer. He had just concluded the purchase of one from a Welsh Castle and he had been after it for five years. "The war fetched them," he said, without sadness.

WHAT THEY READ

In a Baker's Half-dozen of Books There Is Represented the Ancient Art of War, the Peaceful Art of Decoration, and the Usual Chambers Novel

CHINESE ART MOTIVES INTERPRETED, by WINIFRED REED TREDWELL, if carefully read by aid of the illustrations, will enable the uninstructed to know what the odd figures on a teacup mean and why the conventional landscapes of Chinese pottery have this or that tree, blossom, or human figure. Chinese decorations are full of hidden symbolism; they teach moral lessons and convey ideas brought from the ancient mythology of the Chinese. The author of this little volume has studied Chinese art motives and has come to take great delight in them. She finds that they abound in symbols connoting ancient conceptions of what we regard as peculiarly modern things. The occidental world, for example, has known about amœbæ for something over a century and a half, but Chinese decorative art symbolized the amœba heaven only knows how long ago. A snuff bottle decorated with the amœba sign and three concentric circles with broken perimeters is not only an object of beauty but of much symbolic significance. The author explains much of the symbolism running through Chinese decorative art, and her twenty-three plates helpfully illustrate the text. Some of the illustrations are beautiful in themselves; others are little more than diagrammatic. One which she calls "A Paragon of Filial Piety" shows a youth carrying his father, and the smiles on the two faces are a triumph of distinctive and characteristic expression. The text would have been quite as instructive and not less entertaining had the author forborne her little attempts at humor. (New York: G. P. Putnam's Sons, $1.75 net.)

THE COLONIAL HOUSE, by JOSEPH EVERETT CHANDLER, is partly historical, partly expositional, and partly critical. Mr. Chandler dissents from those who class our distinctive domestic architecture of the colonial period as "Georgian," though of course he can not deny that, at least in its later periods, it was influenced by Georgian example, as it certainly could not have been until well after the opening of the eighteenth century. He deplores much done in the name of the colonial revival after 1880, and thinks the colonial movement of to-day far sounder in its ideals than that of a generation ago. Newly discovered colonial houses, he thinks, fully vindicate the claim of originality for that style of domestic architecture. Mr. Chandler's criticism of some comparatively recent monstrosities erected as examples of a revived colonial architecture is excellent. He has mercifully spared us many illustrations in support of his criticism, although those supplied are amply convincing. Mr. Chandler's text is interesting, significant, and instructive, and many readers will rejoice especially in his illustrations, which are prodigally supplied and beautifully reproduced. These mainly charming pictures (about one hundred and twenty-five in number) show us examples of colonial houses in the three periods which the author discriminates, taken not only from New England, where there are many survivals, but from the middle states and the south. He might profitably have given us the lovely Corbet House, at Odessa, Delaware, of which the present owner and occupant has all the original plans with the builders' specifications and the price of everything in detail. It would have been well also could he have given that sturdily well-built mansion of the period just before the Revolution, known as Beverly, which stands on the bank of the Pocomoke River in Somerset County, on the eastern shore of Maryland, amid the four thousand sandy acres which were once the patrimony of its builders. (New York: McBride and Co., $2.50 net.)

DIE SUBMARINE

THE STORY OF THE SUBMARINE, by FARNHAM BISHOP, carries the history of the Kaiser's murderous weapon back almost to the days of Shakespeare. Almost a century and a half ago, it appears, the first fatal submarine accident occurred, when an English mechanic named Day, after having remained in his submarine for twenty-four hours at a depth of thirty feet beneath the surface of the water, perished in an attempt to repeat the experiment at a depth of one hundred and fifty feet in the harbor of Plymouth. This accident occurred in 1774, and about two and a half years later, a Connecticut Yankee, named David Bushnell, floated submerged in his submarine, *The Turtle*, while he watched from its brass conning tower the hostile British fleet hard by. A little over twenty years later, Robert Fulton tried to interest the French Directory in his submarine idea, which he realized somewhat later in *The Nautilus*, an exceedingly modern-looking contrivance, driven by sail when on the surface, by oars when submerged, and swifter in the latter situation than in the former. At a demonstration in 1805, Fulton proved to the British Admiralty that his submarine could attack a vessel, and blow her to pieces. The destruction of Napoleon's navy, however, destroyed also the interest of the British in Fulton's invention, and our own government neglected to use it in the war of 1812. Submarines played no important part in our Civil War, though they were built by both sides in the conflict. The Holland submarine, invented by an Irishman to destroy the British navy, was eventually sold to the United States and disposed of as "junk" only last year, having never been used in offensive warfare. Holland's attempt of forty years ago placed him beside Bushnell and Fulton as a developer of the successful modern submarine. Mr. Bishop traces the perfecting of these craft, as also of marine torpedoes and mines, and gives a survey of submarine operations in the present war. His many illustrations greatly help toward the understanding of his interesting text. (New York: The Century Co., $1 net.)

Courtesy of G. P. Putnam's Sons

Among the examples which illustrate "Chinese Art Motives Interpreted" is this representation of "A Paragon of Filial Piety"

FROM THE SHELVES OF FICTION

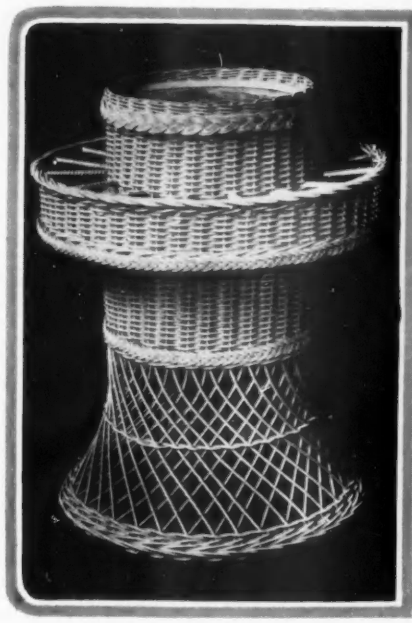
GREEN MANSIONS, A ROMANCE OF THE TROPICAL FOREST, by W. H. HUDSON, has for introduction an enthusiastic eulogy by John Galsworthy, in the course of which he warmly praises this particular work of the author, and even says that "of all living authors—now that Tolstoy is gone—I could least dispense with W. H. Hudson." Most of those who read "Green Mansions" will recognize it as an extraordinary romance written in a style of rare simplicity and charm, but probably few, even of those who yield themselves to the spell of its pages, will think Mr. Galsworthy's eulogy fully deserved. In form, the story is an autobiographic narrative of a Venezuelan's wild and terrible adventures and idealistic love affair amid the barbaric wastes of his native land. There is comparatively little dialogue to break up the long narrative passages, but the interest of the tale is undeniably maintained in spite of tedious passages. Rima, the forest girl, is a creature almost purely spiritual, a child of innocence, free of the wild forest, a lover of all living creatures, and of every thing in nature that is beautiful. Contrasted with this delicately sketched and seemingly impossible girl are the realistically pictured savages with whom the hero is thrown in his wanderings, and the strange old man, nominal Christian and native Venezuelan, who calls himself the grandfather of Rima. The tale of the autobiographic hero's life of danger and struggle in the wilderness, and of his strange meeting with Rima in the forest, feared by the Indians because of her supposedly supernatural presence there, is surely one of the strangest ever told, and, at moments, one of singular fascination. As a competitor with current best sellers, "Green Mansions" seems the maddest challenge to a public enamored of the erotic and the blatantly melodramatic. (New York: Alfred A. Knopf, $1.50 net.)

A MAN OF PROMISE, by WILLARD HUNTINGTON WRIGHT, a critic of the fine arts and student of Nietzsche, may be said to set forth part of the Nietzschian philosophy in fictional form. Mr. Wright has seriously undertaken a highly suggestive and significant theme, an attempt to show the hobbling effect of feminine influence upon the career of a brilliant man, whom he would have us understand to be a man of genius. His "hero" from the first is susceptible to feminine influence, and at every crisis of his career from youth to mature age he yields to such influence, and always at the sacrifice of his intellectually and spiritually better self. In such a theme is opportunity for a brilliant, for a really great novel, but Mr. Wright has given us merely a psychological essay in fictional form. The book is without passion; it is equally without humor, it is without distinction of style or moving dramatic appeal.

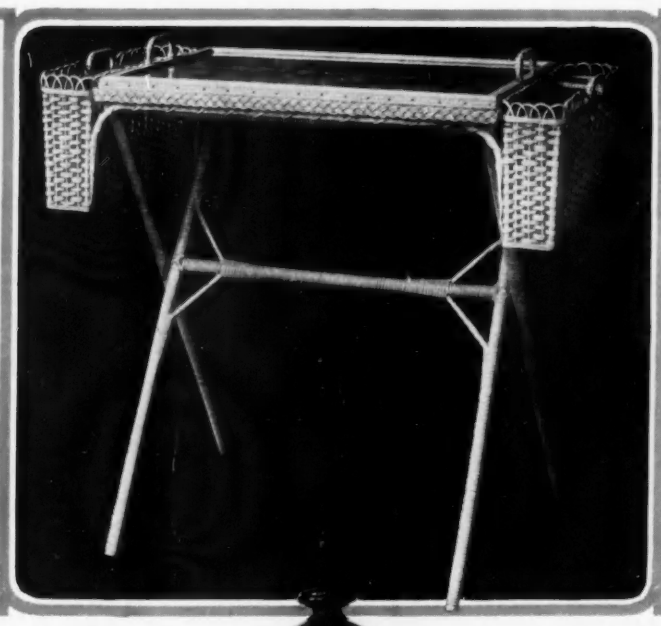
The theme of the story as a whole is not unfamiliar to American readers, though it should be said to the credit of Mr. Wright that he must be freely acquitted of anything resembling the pornography upon which his cheap rivals verge. (New York: John Lane, $1.35 net.)

BRIDGE OF DESIRE, A STORY OF UNREST, by WARWICK DEEPING, would have been better had the author omitted his inconsistent apology for the hero's escapade. Martin Frensham, brilliant dramatist and happy husband of an able and charming wife, has reached the dangerous age of men, the second youth, when, as Mr. Deeping would have us understand, sexual unrest takes possession of even the naturally faithful husbands of good and not dull wives. As it happens, an extremely masculine and anarchic American woman is near at hand. She thinks he has outgrown his wife and needs another woman. Martin, feeling like a cad, elopes openly with the American lady. Mr. Deeping makes apology for the elopement by insisting that Martin is a very large and intense person, and, by reason of his size and intensity, emancipated from the rules of life that may well bind smaller and less intense folk. An eminent Scandinavian lady has put forth somewhat the same theory in different fashion, but she does not quite justify such a deliberate debauch as Martin and the American lady prepared for themselves. The story of Martin's surfeit, of the eloping lady's malice, and of the wife's reception of Martin on his return, together with their realization that life had been going too smoothly for him at home is done well enough, but Mr. Deeping, in deliberately conforming to the fictional fashion of the moment, has lost much of the verity that dwelt in his earlier work. As to his philosophy, it is thin and unconvincing. A much more plausible explanation of Martin's error may be found in the simple fact that most men are imperfectly monogamous, and the impulse to lapse into polygamy may come upon any of them at almost any time. (New York: Robert McBride and Co., $1.25 net.)

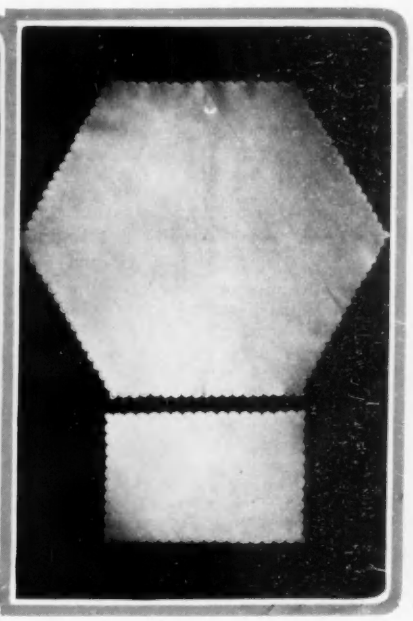
THE BETTER MAN, by ROBERT W. CHAMBERS, bears a blanket title to indicate that each several hero in this volume of short stories was worthier to win the lady than another suitor or possessor. When Mr. Chambers goes out of town he sometimes takes a few heroines along, because he never knows when he may need one suddenly, and sometimes he just goes alone and, so to speak, lives on the country. Many of these tales have their scene laid in the Adirondacks, where Mr. Chambers seems to have found the male natives somewhat desperate characters, and their women folk, native or imported, sweetly innocent, and ever in the melting mood for the right man. Mr. Chambers has a finely perceptive eye for the charm of forest and stream, and those who know the North Woods will smell the sun-smitten balsam as they read his descriptive bits. Of course the Adirondack natives have been a trifle corrupted by association with the offensively rich, but there are guides and hunters of the wild who neither rob nor murder harmless visitors, though perhaps there are few that scrupulously observe the game laws. As to the women in these stories of the Adirondacks, they are merely susceptible puppets who fall in love at the snapping of the gentlemen's fingers. So, too, of the women in the stories of which the scene is laid elsewhere, even she whose legs form part of the title of one story, a visitor in Floridian wilds. There is much clever dialogue in these tales, and there are some signs that Mr. Chambers's long apprenticeship to best-sellerdom has not quite destroyed all the promise of his youth. Mr. Hutt's illustrations contain many faces and figures apparently made out of cast iron. Mr. Chambers's dedicatory verses show improvement, and one is permitted to conjecture that he does not suppose that his thirteen lines constitute a sonnet. (New York: D. Appleton and Company, $1.30 net.)



A white wicker cellarette (28 in. high and 22 in. wide) has as top a separate tray under which is a metal-lined space for bottles to come in contact with the ice; $25



A writing or breakfast table has a reversible tray covered on both sides with cretonne, and on one side with glass; pockets for breakfast things and magazines; $15



A novelty luncheon set of French piqué consists of seven pieces; the edges are roundly scalloped in white or in any one of various colors; price for the set, $5

(Left) A graceful compote of royal purple glass measures from the knob on its cover to its rounded base, 6 full inches, and it is 5 inches in diameter; $6

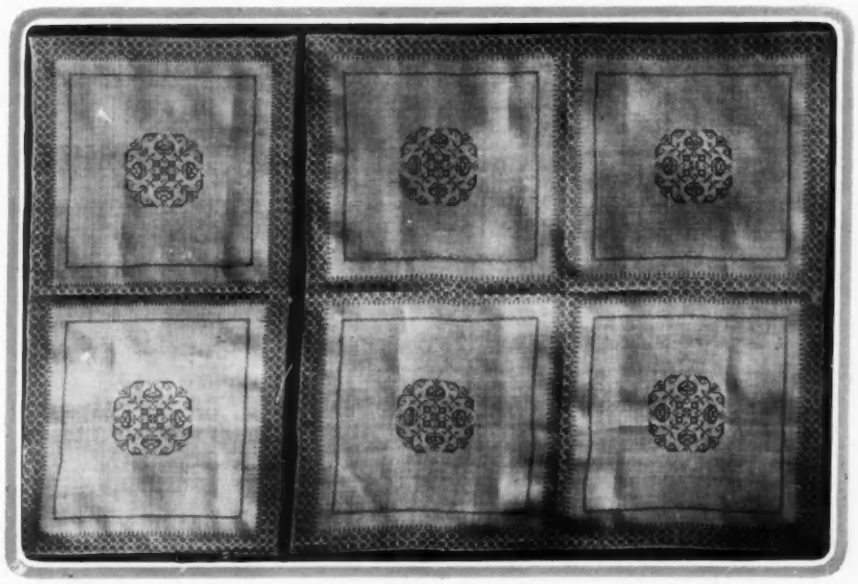
For His Majesty Canary, a new cage is made entirely of brass with double wire netting to prevent seeds from scattering, and fitted with a water feeder which keeps water entirely fresh for four or five days; about 5 ft. high; $15

A screen of parchment is bound in black and gold braid, and upon its black background gay paroquets and bright flowers are making summer; size, 10 inches square; $15

A Japanese straw basket has black handles and colored beads, or handles and beads to match, in rose, amber, blue, or jade green; $2.25. With inner tin for flowers; $2.75

That a floor fan need not be the ugliest article in the room is asserted by this fan of Chinese black lacquer, hand-decorated in raised gold and colors. The fan is 6 feet high and is weighted to prevent upsetting; $85

TO FIT IN THE ODD CORNER OF THE VERANDA, AND TO SOLVE HALF A SCORE OF THE PROBLEMS OF THE SUMMER HOSTESS



Chinese cross stitch is embroidered in Chinese fashion with blue cotton on heavy Chinese grass linen; 24 in. square, $2.75; 36 in. square, $4.50; 18 in. by 36 in., $3; 18 in. by 45 in., $3.75; 18 in. by 54 in., $4.50; napkins to order

SMART FASHIONS *for* LIMITED INCOMES

A COSTUME made with a sleeveless jacket affords one of the coolest for summer wear. In the sports costume at the lower left on this page, the jacket is a combination of genuine coolness with a trim tailored effect, a rare achievement. This costume, by its clever combination of the striped with the plain material, is unusually striking and smart, and it is not so difficult to make as one might imagine. The body of the frock is of khaki-kool and the underwaist is of batiste or organdy.

In the original color scheme, the body of the jacket, the skirt, and the cuffs were of champagne colored material, striped with black; the small lapels and the peplum were orange. The bodice was tinted to match the champagne color of the skirt. A less complicated color scheme would be to make the body of the dress of lavender material striped with black and the lapels and peplum of a darker purple, and to have the underbodice either white or tinted to match the shade of the lavender.

THE NEW SPORTS COSTUMES

So many charming dresses have been designed this year for sports and general country wear that the woman of limited income, who has hitherto considered the informal portion of her day covered by the standard combination of sweater and tub skirt, would do well to acquire at least one of them. In the middle of this page is illustrated a new design for a smock-suit of rough white linen. The stripes around the arms are in three sections, as shown in the small illustration. These stripes may be made in three different ways—by applications of colored tapes, by tiny strips of colored linen, or by working in with worsted. If the latter scheme is followed, it is better to use a linen of a very coarse weave. The color scheme suggested is arranged in tiny bands as follows: reading from the shoulder, mauve, yellow, green, black, red, yellow, red, black, green, yellow, and mauve. It is smart to have stripes in colors in the same order show in the lining of the skirt as it blows in the wind, and to this end it would be well to work them in from the bottom to a height of about four inches.

FOR THE COUNTRY AND THE MOTOR

The costume sketched at the lower right on this page offers an excellent method of using a last year's taffeta jacket. The original color scheme was of black taffeta with the waistcoat of white piqué, the collar of white organdy, and the skirt of pink and white spotted muslin. If an old-blue taffeta jacket were to be used, a blue and white spotted muslin skirt would be more desirable. The jacket should, in any case, be cut quite short and the sleeves made exceedingly tight. On these two points the whole smartness of the effect depends.

At the upper right on this page is a good model for a regulation country suit. Of course, this type of suit is smartest in white serge at this time of year, but white serge is so easily soiled that one hesitates to advise it for the limited wardrobe. A suit of this type, however, in a dark tweed would be useful for the cold rainy days of summer and could be worn at the seaside or in the country all through the autumn. Excellent and quite inexpensive jersey suits for country wear are also to be had now in a great variety of colors.

A pongee overcoat of the regulation, smart, motor-coat cut is sketched at the upper left on this page. This model is sufficiently simple to be made at home if desired. Pongee coats of this nature are cool, light, and pleasant to wear, and they afford the best possible protection from dust. The buttons are covered with the pongee.

The plainer, the smarter, is still the rule of coats for motor wear, and the best of all summer materials is pongee silk, which affords a light, cool, washable coat which sheds the dust of traveling

Unquestionably, white serge would be the smartest material for the suit at the right, but so temporary is the freshness of white serge that limited incomes would be wiser to select tweed or jersey cloth

Varied are the season's offerings of costumes for country wear, and even the woman of limited income should include in her wardrobe some of these variations from the long-accepted tub skirt and sweater coat

Three great merits has this costume. It is delightfully cool by reason of its sleeveless jacket; it is trimly smart as a sports costume must be; and it is very simple to make

The taffeta jacket of last year may attain a new lease of life if rigidly pruned as to body, fitted as to sleeve, and combined with piqué vest, organdy collar, and skirt of dotted muslin

THE YOUNGER GENERATION

How to dispose of one's handkerchief is a problem to resourceful woman and regularly uniformed officers of the Navy, but greater yet are the perplexities of the age of three in a pocketless suit of peach colored linen. The white batiste collar and cuffs are embroidered, like the coat, with apricot thread overcast with a darker thread

Photograph by Ira L. Hill

If the Favorite Son is disposed to speechifying, as is the wont of foremost citizens, then the proper costume for such occasions is a rompers suit of white dimity overcast on collar and cuffs with blue worsted. The front of the belt is decorated with flowers in blue, pink, and yellow worsted

Since the days of satin knee-breeches and snuff-boxes, fashions for men have been sadly neglected, and especially in this epoch of woman's rights and monopolies; but that they are not without artistic possibilities is proved by this suit of mustard colored linen combined with white linen gaily patterned in sprigs of flowers

Even a real dyed-in-the-wool feminist is not unmindful of a becoming costume as a first aid to success in a day's round of charity, politics, and society. For this purpose a coat of soft toned old-rose cheviot trimmed with a smartly thrice-pointed collar of tan linen upon which is an appliqué of cretonne is by all means suited

For informal lemonade-and-cake affairs at the age of twelve, when a solitary attack of maidenly coyness may become a party-wide epidemic, a smart frock is of material assistance in maintaining the proper social atmosphere. A tan linen frock and a hat of natural colored hemp, both trimmed with cretonne in brown, yellow, and red, lends moral support. Models on this page from Anne Harmon

For a certain good little girl (further identified by the position of her curl) at the zenith of her very-very-goodness, is a correspondingly beatific frock of white dotted Swiss edged about with bands of blue crêpe de Chine and belted with a braid of blue satin ribbon to match the roses which occupy points of great strategic value

SEEN *in the* SHOPS

The Shops, though in the Midst of a Riot of Frills and Ruffles, Take Practical Thought for the Midsummer Sportswoman

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York

This frock of cool gray linen need not rely on its braid for all its smartness; it has also a flaring overskirt, a low-in-the-back waist-line, and a crisp black taffeta bow; $35

A tailored frock marks a calm moment in a season of ruffles. This one of striped La Jerz has a white piqué belt, to which gay sash-ends of the silk are buttoned in back; $50

MANY of the most charming midsummer dresses are of Georgette crêpe, that material of which smart women seem never to tire. There is, indeed, no other textile which so combines delicacy with excellent wearing quality and which, moreover, may be had in such lovely colors.

A cool frock of this material is sketched in the middle of this page. It is a combination of white and very soft tan, and tan beads are the only trimming, tiny seedlike beads, very delicate in color, to match the tan which borders the skirt and appears on the collar and girdle. One of the most charming details of this frock is its sleeve, which is finished with a pleasantly modern version of the old-fashioned handkerchief frill. In fact, the whole frock has an old-fashioned air which is particularly feminine and smart.

Another soft gown of another favorite midsummer material—the ever practical net—is illustrated at the lower right of the page. This frock is of écru net, trimmed with the simplest of trimmings, bands of embroidered net. This sort of embroidery is most appropriate for net, and it is always a relief from the over-elaborate trimming which often characterizes net frocks of less satisfactory design.

It is unusual in this season of many frills and ruffles to find a frock as smartly severe as the one sketched at the upper right on this page. A frock of this sort seems especially designed for the woman of exacting taste, who appreciates a simple but unusual design carried out with expert workmanship. The frock is of striped La Jerz, and it may be had in lavender and white, pink and white, or green and white. The belt—it is such thoughtful details that mark the frock well-made—is of white piqué, as is the becoming turnover collar; and a

A smartly severe tussur silk frock depends for its only trimming on row after row of narrow soutache braid in its very own shade of oyster white; $40

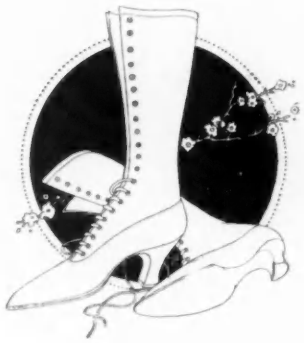
(Middle above) A gown of white Georgette crêpe, with bands of tan Georgette crêpe and embroidery of tiny seed-like tan beads, is just as cool as it looks to be; $42.50

A well-made net frock is known by the simplicity of its trimming. This soft affair of écru net has nothing more elaborate than embroidered net bands; $32.50

She who swims and really means it may seek the aid of a suit of artificial silk, striped with contrasting color around its pointed neck and the hem of its very brief apology for a skirt; $18

This French blouse of soft-toned Georgette crêpe has no fastening at all, but may be drawn together just where its individual wearer chooses; $12

A white voile blouse, the fastening of which is left to its wearer's discretion, has a collar which falls in graceful folds in the front; $4.50



No matter how hard pumps and oxfords may try, they never seem to acquire that indefinable something of smartness which a high boot possesses. This one of pre-shrunk canvas has the added advantage of being as cool as a low shoe. It is made on an English last; $8

A coat and breeches of pongee solve the problem of a summer habit. The derby, both for coolness and smartness, has a crown of natural bangkok and a brim of brown felt; habit, $39.50; derby, $12

long tasseled sash of the silk buttons to it at the back. The buttons are of white pearl.

Another tailored frock is sketched at the lower left on page 68. It is of oyster white tussur silk, and a frock of tussur silk of this shade is one of the smartest which may make its appearance in the midsummer wardrobe. The braid which distinguishes this model is of exactly the same shade as the silk. The frock is most appropriate for a slender woman.

The woman has yet to be discovered who owns too many white net blouses. This one is trimmed with Valenciennes lace, and both useful and ornamental crochet buttons perform their usual duties; $5.75

Another frock the charm of which is due, in a measure, to cleverly applied soutache braid, is sketched at the upper left on page 68. However, the frock does not rely for its smartness on its braid alone, for it has another asset in the shape of the extra section which is set on at the side of the skirt and which flares at just the right angle. It also depends on the unusual low waist-line at the back and the crisp black taffeta bow at the neck. The frock may be had in either white or gray linen with self-toned braid.

It is rather a problem to find a cool habit for midsummer canters, but the problem is agreeably solved in the smartly cut pongee coat and breeches sketched at the upper right on this page. The coat, which is correct in every detail, is made with an especially ample flare at the bottom. With this habit is sketched a derby, the crown of which is of natural bangkok straw, and the brim is of brown felt.

PULLING THE WOOL OVER FASHION'S EYES

This season, the younger set has taken up the fad of the slip-on sweater like that sketched at the lower right. A sweater of this sort may be drawn on after a game of tennis and is exceedingly jaunty and youthful on a young girl or a slender woman. This sweater, which may be had in any color, is woven of very fine wool in a rough open weave, and it is a model which has found favor in Paris.

Other sports must be thought of, too, for riding and tennis do not make a summer. For the woman who scorns to splash and who swims, the suit at the upper left is designed. It is of artificial silk of any one of various colors, with contrasting stripes at the neck and at the hem of the surprisingly short skirt.

No matter how athletic or how unathletic one may be, blouses are a vital part of one's summer wardrobe. The one sketched at the upper left on this page is one of the newest French models. It is of Georgette crêpe, and it may be had in the most delicate tones of peach, orchid, and flesh color, and in white. The waist has no fastening at all in the front, so that the wearer may draw it together at the throat at whatever point is most becoming. The frill is not carried across the back of the collar. The blouse sketched at the upper right on this page is of white voile, and it has a frill which does not flare but falls in soft graceful lines. This blouse, too, has no fastening at the front and may be arranged as the wearer likes. One of those always useful, always cool, and always becoming net waists of which no woman can have too many is sketched at the lower left on this page. The trimming is of Valenciennes lace, and little crochet buttons are used both to fasten the blouse and to ornament the collar and cuffs.

SUMMER SHOES RISE HIGH

Shoes are almost as important as blouses in the summer wardrobe. There is an indefinable something about a high shoe which makes it very smart. Because a high shoe is warm, however, a great many women will not wear it during the summer months. The high canvas boot sketched in the middle of this page is almost as cool as a low shoe, and the light pre-shrunk canvas of which it is made is as smart as either kid or buckskin. It is made on a gracefully long English last and is very well made in every detail; the tongue, for instance, is lined with light felt, so that the laces may not cut into the instep. The shoe has the very smart white sole and heel.

The slimmest of the younger set indulge in slip-on sweaters like this one, a model which originated in France and which is woven of very fine wool; $6.50

Blouse No. 203333

Blouse No. 203349

Blouse No. 202880

Blouse No. 203413

VOGUE PATTERN SERVICE

No. 203140

No. 203255

Blouse No. 203142

Summer's Heat Does Not Increase More Rapidly Than Summer's Need for New Blouses, Skirts, and Frocks

Prices and descriptions of these patterns will be found on page 74

THE patterns on this and the following pattern page are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, suit coat, skirt, child's, smock, or lingerie pattern; $1 for complete costumes, one-piece dresses, separate coats, and long negligées. An illustration and material requirements are given with each pattern.

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BALTIMORE: *The Flower House Studio: Charles and Hamilton Streets; Telephone, Mt. Vernon 4621*
MONTREAL, CANADA: *The Children's Shop, 15 McGill College Avenue; Telephone, Uptown 5466*
LONDON, E. C., ENGLAND: *Rolls House, Breams Building; Telephone, Holborn 306*

Smock No. 203419

No. 202755

No. 203416

No. 203417

No. 203418

Blouse No. 203290

Blouse No. 203339

No. 202771

No. 203252

HEALTH IN PURE FOOD

the soup of the epicure

The ideal "sports" cup

We do not covet the position of the prophet in his own land, but we are honestly convinced that there should be some revision made as to beverages after exercise.

So we move to amend. We suggest Franco-American Consommé—iced. We promise you an instructive surprise!

Franco-American Consommé is more than grateful to the healthily tired system. It refreshes. Its delicate seasoning gives the snap. It has none of the character of the artificial stimulant.

Golfers relish it at "the nineteenth hole." After a long motor ride, a mountain climb, an afternoon on the water, it is as delightful as it is healthful. "Better than iced tea," it has been described to us.

Many keep a crock of this consommé on the ice throughout the warmer months and "tap" it frequently.

Ready to serve

Thirty-five cents the quart *At the better stores*

Franco-American Soups

after the recipes of A. Biardot OF PARIS

formerly superintendent of the palace of H.M. King George of Greece

"Let us give you a taste of our quality"

THE FRANCO-AMERICAN FOOD CO.

Waist No. 203422; skirt No. 203423

Waist No. 203270; skirt No. 203271

Waist No. 203258; skirt No. 203259

Waist No. 202408; skirt No. 202409

Frock No. 203321

WHAT ELSE, INDEED, IS SUMMERTIME BUT A SEASON FOR NEW FROCKS?

Prices and description of these patterns will be found on page 74

IN THE DAY OF MIDSUMMER FICTION COMES THE HOUR OF THE NEGLIGÉE

Negligée No. 203285

Negligée No. 203424

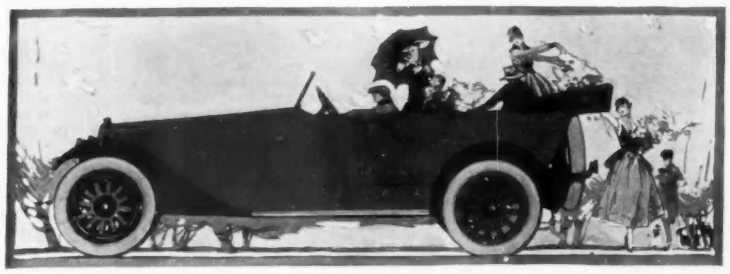
Negligée No. 203296

Negligée No. 203444

Negligée No. 203149

Mitchell

Mid-Year Six
$1325 f. o. b. Racine
26 Extra Features



Extra Touches
Added for Your Delight

In this Mid-Year Mitchell you will find French-finished leather. You will find cushions designed to give maximum comfort. You will find 10-inch springs.

You will find a body finish which requires 22 coats—lustrous and enduring.

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You will find the handsomest body you ever saw on a touring car. You will find all the new ideas and touches. We examined 257 this-year models before completing this design.

You will find here Bate cantilever springs, 52 inches long. No other car rides rough roads like the Mitchell.

If you wish to drive, you will find ball-bearing steering gear. You will find an easy type of gear shift. An engine primer is at the driver's hand. There are handles to help you enter.

You will ask why other cars omit all these attractions. The reason is, close competition. The 26 extras you find in the Mitchell add at least a million dollars to our factory cost this year.

But we have a model efficiency plant, designed and equipped by John W. Bate. Nowhere else could a car like the Mitchell be built at so small a cost.

We pay for these extras by factory savings. So you get in the Mitchell the most complete car that's built. And you get it at the lowest price that is quoted on a car of this size, grade and power.

You should see this Mid-Year model.

MITCHELL-LEWIS MOTOR CO.
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$1325 **F. o. b. Racine for 5-Passenger Touring Car or 3-Passenger Roadster.**

7-Passenger Touring Body $35 Extra.

High-speed economical Six—48 horsepower—127-inch wheelbase—complete equipment, including 26 extra features.

"Not a wrinkle at the end of the trip"

For the Mid-Summer Trip—

GRAND PRIZE HARTMANN WARDROBE TRUNKS

THE number pictured is our Outing Special—40 in. long by 14 in. high—"the biggest little wardrobe trunk in the world." Light weight—easily handled—patented construction. Has twice the capacity of any trunk its size. Opens up so every garment is in plain view and instantly accessible. Just the thing for vacation or "week-end" trips.

This trunk has the patented Hartmann "No-Wrinkle" cushion top—carries your clothes with "Not a Wrinkle at the End of the Trip."

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Hartmann Grand Prize Wardrobe Trunks are so designed and constructed that they cannot be packed to excess.

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Factories: Racine, Wisconsin

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All Hartmann Trunks covered by patents, granted and pending

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BRANCH AT CHICAGO
THE BLACKSTONE

PATTERN DESCRIPTIONS

The descriptions for the patterns illustrated on pages 70 and 72 are given in full below; the patterns on each page are described in the order in which they appear, beginning at the upper left of the page and reading across

PATTERNS ON PAGE 70

BLOUSE NO. 203333.—For a tailored blouse with plaited front, in medium size: 2¾ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 203349.—A summer blouse to be slipped on over the head and worn over a yoke. For blouse in medium size: 2⅛ yards of 36- or 40-inch material; ⅜ of a yard of 44-inch material for yoke and collar; 1⅛ yards of 42-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 202880.—For a tailored linen blouse in medium size: 1⅞ yards of 36-inch material; ⅝ of a yard of 36-inch material for collar-facing and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 203413.—For a sports blouse in medium size: 2½ yards of 36-inch material; 1⅝ yards of 18-inch material for tie; 6 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SKIRT NO. 203140.—The skirt is 37 inches long and 2½ yards wide at the hem. Of striped or ribbed material, for skirt in medium size: 3 yards 44 inches wide; 3 buttons. Of plain material; 2¾ yards 42 inches wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. 202755.—The two-piece skirt is 37 inches long and 2½ yards wide at the hem. For skirt in medium size: 2⅝ yards of 40-inch material; 2 buttons. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. 203255.—The six-gored skirt is 36 inches long and 2¼ yards wide at the hem. For skirt in medium size: 3 yards of 42-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

BLOUSE NO. 203142.—For a handkerchief linen blouse in medium size: 2½ yards of 40-inch material; 7 small buttons; 2 large buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SMOCK NO. 203419.—For garden smock in medium size: 4⅝ yards of 36-inch material; 2 yards of ¼-inch trimming for collar and cuffs; 16 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SKIRT NO. 203416.—The skirt, which is full and gathered back of a bias seamed panel extending into the belt, is 35 inches long and is 4⅛ yards wide at the hem. For skirt in medium size: 6⅝ yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. 203417.—The skirt is 35 inches long and 3¼ yards wide at the hem with the plaits, which are cut in one with the yoke, pressed flat. For skirt in medium size: 4⅞ yards of 40-inch material; 8 buttons. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. 202771.—This two-piece sports skirt is 37 inches long and 3¼ yards wide at the hem. For skirt in medium size: 4 yards of 44-inch material; 4 buttons. Sizes, 24 to 30 inches waist measure; 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. 203418.—The skirt is 35 inches long and 3½ yards wide at the hem. For skirt in medium size: 4½ yards of 36-inch-material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

BLOUSE NO. 203290.—For a frilled, yoked blouse medium size: 2½ yards of 40-inch material; ⅝ of a yard of 36-inch material for collar and cuffs; ¾ of a yard of 36-inch material for frills. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. 203339.—For a semi-formal blouse in medium size: 2¼ yards of 40-inch material; ⅜ of a yard of 36-inch material for bias folds; 9 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SKIRT NO. 203252.—The skirt is 36 inches long and 3½ yards wide at the hem. For skirt in medium size: 3⅞ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 72

WAIST NO. 203422; SKIRT NO. 203423.—For blouse in medium size: 1⅝ yards of 36-inch striped material for underblouse; 1⅛ yards of 36-inch plain material for overblouse; ⅞ of a yard of 36-inch material for lining; ⅜ of a yard of 36-inch material for collar; 38 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 1⅞ yards of 36-inch striped material; 2⅞ yards of plain material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 203270; SKIRT NO. 203271.—For waist in medium size: 2½ yards of 36-inch material; 1½ yards of 36-inch material for underwaist; 4½ yards of inch-wide trimming; 2 yards of 6-inch trimming. For lining: 1 yard of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 5¾ yards of 36-inch material; 1⅞ yards of inch-wide trimming. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 203258; SKIRT NO. 203259.—For blouse in medium size: 1⅝ yards of 36- or 40-inch plain material; 1 yard of 36- or 40-inch checked material; ⅞ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 1¼ yards of 36- or 40-inch plain material; 2⅛ yards of 36- or 40-inch checked material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. 202498; SKIRT NO. 202499.—For blouse in medium size: 2¾ yards of 36-inch material; ⅝ of a yard of 36-inch material for collar and cuffs; 7 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size: 3 yards of 36-inch material; 7 buttons. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. 203321.—For frock in medium size: 6⅝ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, $1.

NEGLIGÉE NO. 203285.—For negligée in medium size: 2¼ yards of 40-inch material; 9¾ yards of 1-inch trimming; 3½ yards of 1-inch ribbon; 2⅝ yards of 12-inch lace for sleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

NEGLIGÉE NO. 203424.—For overjacket in medium size: 1½ yards of 44-inch material; 5¾ yards of trimming; 31 buttons. For foundation section: 2¼ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

NEGLIGÉE NO. 203296.—For negligée in medium size: 6¾ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, $1.

NEGLIGÉE NO. 203444.—For negligée in medium size: 7¾ yards of Georgette crêpe 42-inches wide for overskirt; 1½ yards of 40-inch satin for belt and cordings; 2¾ yards of charmeuse for skirt and waist lining; 1 yard of 40-inch chiffon for underwaist; 1⅝ yards of 7-inch lace. Sizes, 34 to 40 inches bust measure. Price, $1.

NEGLIGÉE NO. 203149.—For foundation skirt in medium size: 3⅞ yards of 36-inch material; 3 yards of 1-inch banding; 10 buttons; 2 tassels. For negligée: 2⅝ yards of 42-inch material; 2½ yards of 5-inch lace insertion for jacket and sleeves; 1½ yards of 3½-inch lace for collar; 2⅝ yards of 14-inch lace for blouse; 1⅛ yards of fur banding. Sizes, 34 to 40 inches bust measure. Price, $1.

Mrs. Adair

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Realizing a Good Complexion

Is the skin of your face flaccid, drooping and colorless? Is it coarsened by enlarged pores or other blemishes? Is it sun-darkened or discolored in any other way? Are there any fine lines, or deep wrinkles, or bagginess about the eyes? THEN,

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GANESH EASTERN MUSCLE OIL, nourishes and stimulates the muscles and tissues, overcoming wrinkles and making the skin firm and healthy. $5, $2.50, $1.

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We stand back of every piece.

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Gowns Reconstructed

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Never Discard A Gown Until You Consult Us

We will take your discarded gowns, no matter how out of date they may be, or in what condition and remodel them into the newest creations at a very moderate price.

Our remodeling has been the talk of the country. We can do the same for you as we have done for over 2,000 other women.

Send any gown you are dissatisfied with or intend to discard to us, for an estimate. We will give you price and full particulars by return mail. If the price does not meet with your approval, we will gladly return the gown to you by express prepaid.

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The Nestlé Permanent Hair Wave

All Nestlé implements and methods are patented in the U. S. A.

Before Waving

The basic principles of the Nestlé Permanent Hair Wave Treatment, are the results of the scientific investigations of Mr. Nestlé for over a period of ten years.

The method of this tr atment is founded on science and not on guess work; therefore the results are not only absolutely guaranteed, but are also highly beneficial to the hair.

Nestlé Waved

The luxury of a Nestlé Wave cannot be overestimated. There is a feeling of intense satisfaction in knowing that the wonderful wavy appearance of your hair will remain undisturbed in all climates and under all conditions.

The Treatment takes about two hours including the two required shampoos. There is absolutely no danger of any injury to the hair and the results are strictly guaranteed. Mr. Nestlé is in attendance and personally supervises all work.

For those who cannot come to our licensed establishments there is the Home Outfit ($15.00) for permanent waving which gives excellent results.

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Absence of ornament and plain wall spaces of proper colour treatment are absolutely essential.

Harmony of Colour and choice of design can not be acquired without thought and study.

An interview with one of our staff will convince you of our ability to execute successfully any scheme of Decoration.

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FUR COATS

A stunning Hudson seal and skunk trimmed coat.

PRICE
$275.00

This is one of the many models that we make to order in any combination of furs or use as a style for remodeling your own coat.

This and other advance models are guaranteed to be correct style for Fall and Winter wear.

PHILADELPHIA IN ITS SUBURBS

(*Continued from page 42*)

The Freebooters comprise the Randolph boys, Mr. Alexander C. Yarnall and Mr. Rodman Wanamaker.

The Bryn Mawr Club is one of the newer clubs, and is a sort of half-sister to the Radnor Hunt Club, which is also at Bryn Mawr and which comes into prominence with the famous Thanksgiving Day Breakfast and Hunt. It is, however, rather inaccessible, except by motor; but the Polo Club, instituted by the leading spirits of the older club, is only a short distance from the station. Here an old farmhouse overlooking the polo field has been remodeled into a rambling home-like club-house with an English-looking stone terrace where one may partake of tea and watch the game. This is an informal club and the informality is reflected in the costumes.

There is usually somewhat of formality in the costumes worn at the polo matches given at the Philadelphia Country Club at Bala—perhaps because the club has a larger membership than the Bryn Mawr Club, and there is not present the I-have-known-you-since-childhood feeling that there is at Bryn Mawr.

And along with the horse show and polo matches there are the championship games of tennis, played at the Merion Cricket Club at Haverford and the Philadelphia Cricket Club at Wissahickon. To her title of Metropolitan Champion, Miss Molla Bjurstedt has added that of Pennsylvania Champion, wresting the honor from Miss Eleonora Sears of Boston; and recently at Wissahickon she had the joy of heading all lists by becoming the National Champion. As there are many skilful wielders of the racket among the girls prominent in society, these games take on the air of a social function.

Golf is the sport at the Merion Golf Club at Ardmore, the Huntington Valley Club at Noble, the Philadelphia Country Club at Bala, the Philadelphia Cricket Club at Wissahickon, and various of the smaller clubs. Of these the Merion Golf Club is to-day the most prominent. Not only has it the distinction of possessing the only thirty-six-hole course in the country,—two complete eighteen-hole links,—but in September the national championship games are to be played over this most picturesque of courses. For there are no links where vista after vista of more wonderfully beautiful country is revealed.

The preliminaries will be played over the West Court, as it is called, where nature has supplied proper golf difficulties. And after one has tramped up hill and down dale, jumped brooks and wandered through the woods, there is rest and the cup that cheers awaiting at the log cabin, where, if the day be autumnal enough, the arm-chairs are drawn up to a blazing log fire. These links connect with the East Court, where the drive-off is directly in front of the club-house; here the championship title will finally be decided. Here again an old farmhouse, dating from 1828, has been remodeled into a spacious club-house.

Philadelphia is one of the few places in this country where one may witness a game of cricket. Though the younger generation crowd the tennis and squash courts at the Merion Cricket Club, there are still older men (and the sons who delight in following in father's footsteps) who enjoy bowling the cricket ball and taking their sport in a leisurely fashion. Match games are held between the Germantown and the Philadelphia cricket clubs.

CAROLYN TROWBRIDGE RADNOR-LEWIS.

AT *the* SIGN *of the* ENGLISH TEAPOT

(*Continued from page 52*)

Sandwiches of every variety and flavor, are an essential at a garden-party; but the real English flavor is given to the affair by the cakes and the hot toasted Sultana scones and the toasted crumpets —not forgetting the marmalade and the gooseberry and strawberry jam. Nor should the real joy of the English tea be forgotten—the "cut bread and butter" of wafer-thin bread and sweet butter. The cakes, to be truly English, should be Richmond "Maids of Honor," jolly English plum cakes, lemon cakes (better known as "King Henry's Shoestrings"), Shrewsbury cakes, brandy snaps, and Endcliffe buns; for these cakes recipes are given below. Some hostesses serve salads also, and there are usually, if it is a large affair, ices and even coffee. Chicken and lobster salads are peculiarly adapted to a garden-party, served with buttered rolls.

As to the punches, two typically British ones are suggested here. The first is Regent's Punch. For this the rinds of two lemons and two oranges are grated and mixed with a teaspoonful of vanilla, four cloves, and an inch stick of cinnamon. This is covered with a hot syrup made from one pint of water and one and one-half pounds of sugar. This should be allowed to stand several hours in a warm place, and then the juice of twelve lemons and one pint of old rum is added and the mixture strained. A second is George the Fourth's Punch. In this a quarter of a pound of sugar is mixed in a saucepan over the fire with the grated rind of one lemon and of two oranges, together with the juice and pulp of these. One cup of boiling water is added to this, and the syrup stirred until cold. To this is then added a half pint of pineapple syrup, a half pint of strong green tea, one large glass of maraschino, five tablespoonfuls of rum, one pint of brandy, and one and one-half pints of champagne. The punch should be strained.

The celebrated little "Maids of Honor," or tarts, once made by Queen Elizabeth and sold at Richmond, are still available there. For these, two eggs are beaten lightly and mixed with one quart of milk and the juice of a lemon. The curd that rises should be skimmed off, drained, and mixed with the yolks of four eggs, beaten with the grated rind of one lemon and sugar to taste, a little cinnamon and nutmeg, six ounces of currants, and a glass of brandy. Little tart shells of puff paste should be filled with this mixture, and baked twenty minutes, until brown.

"King Henry's Shoestrings" are not half so difficult to make as they sound. The yolks of six eggs should be beaten very light, and one-half pound of sifted sugar added, together with the grated rind of a lemon and two tablespoonfuls of orange flower water. After these are well-beaten together, six ounces of flour are slowly added, then the stiffly beaten whites of the eggs, and lastly the juice of a lemon. The batter should be poured into lady-finger tins, or very thin on a large baking sheet and baked very slowly for one hour; then cut in strips.

Shrewsbury cakes are truly delectable morsels. One pound of powdered sugar is mixed with two pounds of flour seasoned with nutmeg and caraway seeds, two eggs of which the yolks and whites have been beaten separately, and six ounces of melted butter. This paste is rolled very thin, cut in diamond shapes, and baked on a baking sheet.

Brandy snaps are made from one-half pound of butter mixed with one-half pound of brown sugar, one-half pound of flour, and one pint of molasses, dropped in spoonfuls on a buttered tin and baked in a hot oven, then put near the fire to dry thoroughly until curly and crisp.

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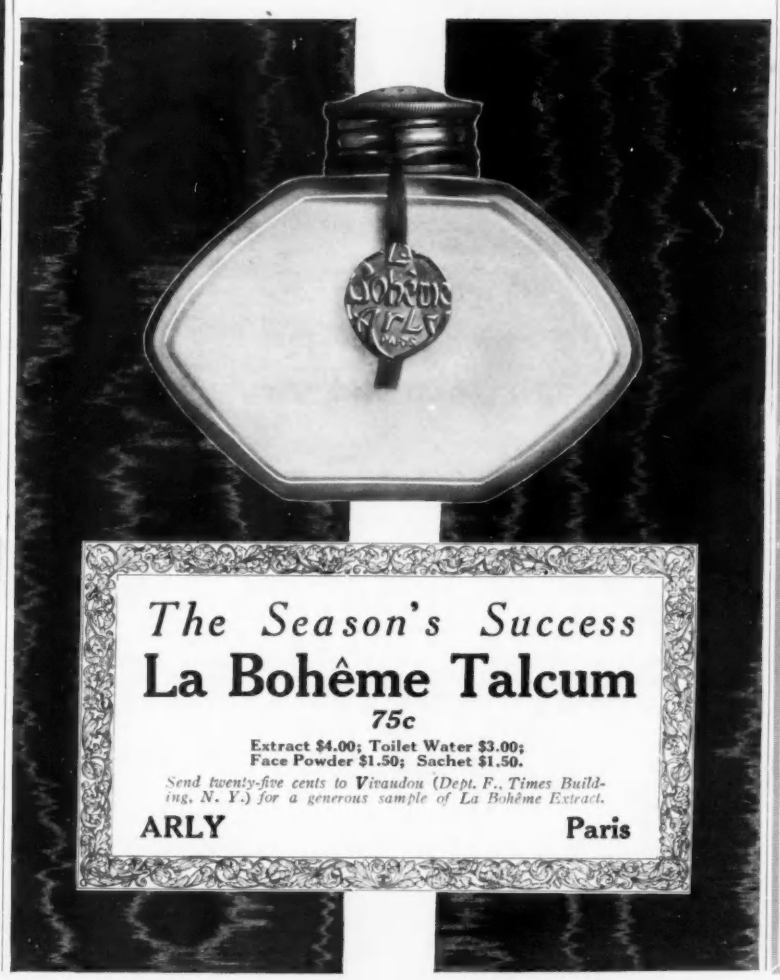

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A clear skin is a naturally healthy skin; a freckled, sunburned skin is not.

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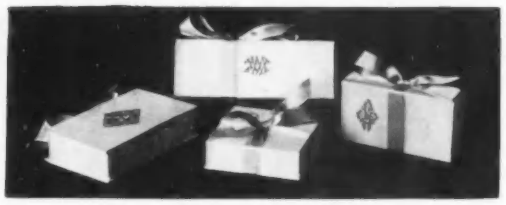

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Births

NEW YORK

Everett.—On May 20, to Mr. and Mrs. Francis Dewey Everett, a son.

SAINT PAUL

Turner.—On May 12, to Mr. and Mrs. Samuel Epes Turner, a daughter.

WASHINGTON

Koo.—On May 24, at the Chinese Legation, to Dr. and Mrs. Wellington Koo, a son.

Deaths

NEW YORK

Fellows.—On June 11, in Greenwich, Connecticut, William Gordon Fellows.

Hoe.—On June 2, Margaret Hoe, daughter of Mr. Richard M. Hoe.

McKinney.—On June 11, Jean Webster McKinney, wife of Mr. Glenn Ford McKinney.

Page.—On June 8, Mary Allen Page, wife of Mr. J. Seaver Page.

Pryer.—On June 8, Charles Pryer.

Smith.—On May 30, at his home, George Carson Smith.

PHILADELPHIA

Howland.—On June 5, Frederick Hoppin Howland.

SAINT PAUL

Hill.—On May 29, at his home, James J. Hill.

WASHINGTON

McLean.—On June 9, at his home, John R. McLean.

Engagements

NEW YORK

Claflin-Adams.—Miss Agnes Sanger Claflin, daughter of Mr. John Claflin, to Mr. Crittenden H. Adams, son of Mr. William Crittenden Adams.

Perkins-Freeman.—Miss Dorothy Perkins, daughter of Mr. George W. Perkins, to Mr. Edward W. Freeman, son of Mrs. B. Wheelock Freeman.

Sterry-Smith.—Miss Prudence Sterry, daughter of Mr. Frederick Sterry, to Mr. George W. H. Smith, son of Mr. C. M. Smith, Jr.

Wales-duPont.—Miss Ruth Wales, daughter of Mr. Edward H. Wales, to Mr. Henry F. duPont.

BALTIMORE

Penniman-Burns.—Miss Susan Penniman, granddaughter of the late William Penniman, to Mr. Findley Burns, son of Mrs. Findley Burns.

BOSTON

Greenough-desGranges.—Miss Mary Wendell Greenough, daughter of Mr. David S. Greenough, to Mr. Donald desGranges.

PHILADELPHIA

Saunders-Perkins.—Miss Emily B. Saunders, daughter of Mrs. Walter B. Saunders, to Mr. Charles C. Perkins, son of Mrs. Edward C. Perkins.

PITTSBURGH

Croft-Bickel.—Miss Florence Graham Croft, daughter of Mr. Harry W. Croft, to Mr. William Forman Bickel, son of Mr. Harry Wright Bickel.

WASHINGTON

Elliott-Huidekoper.—Miss Helena K. Elliott, daughter of the late John Stuart Elliott, to Mr. Frederic Louis Huidekoper.

Williams-Pitney.—Miss Francise Williams, daughter of Colonel John R. Williams, U. S. A., to Mr. John Ballantine Pitney, son of Mr. John O. H. Pitney.

Weddings

NEW YORK

Barry-Winant.—On June 14, at the bride's home, Reverend Charles A. Barry and Miss Grace Gunther Winant, daughter of Mr. Henry D. Winant.

Irving-Mann.—On June 17, in St. John's Episcopal Church, Troy, New York, Mr. Evelyn du Pont Irving and Miss Carolyn Mann, daughter of Mrs. Francis N. Mann.

Stephen-Stuart.—On June 1, in St. Bartholomew's Church, Mr. Ernest Stephen and Miss Helen Marie Stuart, daughter of Mrs. William Couch Stuart.

BALTIMORE

Lawrence-Cromwell.—On June 7, Ensign Newbold Trotter Lawrence, Jr., U. S. N., son of Mr. Newbold Trotter Lawrence, and Miss Mary Evelyn Cromwell, daughter of Mrs. Richard Cromwell, Jr.

Lovelace-Shriver.—On June 22, at the summer home of the bride's parents in Sudbrook Park, Maryland, Mr. Benjamin Franklin Lovelace, Jr., son of Captain Benjamin Franklin Lovelace, and Miss Olivia Shriver, daughter of Mr. Clarence Shriver.

BOSTON

Bigelow-Wesselhoeft.—On June 10, at Jaffrey, New Hampshire, Dr. George H. Bigelow and Miss Margaret Wesselhoeft, daughter of Dr. William Fessenden Wesselhoeft.

Dana-Weston.—On June 10, in Christ Church, Cambridge, Massachusetts, Mr. William Butler Duncan Dana, son of Mr. Paul Dana, and Miss Anstiss Weston, daughter of Mr. Robert Dickson Weston.

Hobbs-Foss.—On June 12, at the home of the bride, Mr. William Whitman Hobbs, son of Mr. Franklin W. Hobbs, and Miss Helen Foss, daughter of Mr. Eugene N. Foss.

Peabody-Parkman.—On June 19, in Trinity Church, Mr. Malcolm Endicott Peabody, son of Reverend Endicott Peabody, D. D., and Miss Mary Parkman, daughter of Mr. Henry Parkman.

Sturgis-Lovett.—On June 19, in Trinity Church, Mr. Henry S. Sturgis, Jr., and Miss Gertrude Lovett, daughter of Dr. Robert W. Lovett.

Watson-Burgess.—On June 24, in the Church of the Holy Spirit, Mattapan, Massachusetts, Mr. Donald Watson, son of Mr. Paul Watson, and Miss Mary Wadsworth Burgess, daughter of Mrs. George Burgess.

Withington-Whipple.—On June 24, at Plymouth, Massachusetts, Mr. Lothrop Withington, son of Mr. David Withington of Honolulu, and Miss Kathryn Whipple, daughter of Mr. Sherman L. Whipple.

CHICAGO

Nichols-Billings.—On June 3, in the Fourth Presbyterian Church, Mr. George Roseman Nichols, Jr., and Miss Margaret Billings, daughter of Dr. Frank Billings.

MINNEAPOLIS

Leslie-Hill.—On June 24, at the country home of the bride's parents, Mr. Frank P. Leslie and Miss Ruth Hill, daughter of Mr. Horace M. Hill.

Rogers-Doerr.—On July 1, at the summer home of the bride's parents at Minnetonka Beach, Mr. John Jay Rogers and Miss Clara Louise Doerr, daughter of Mr. Henry Doerr.

PHILADELPHIA

Ballard-Stoughton.—On June 16, in St. Michael's Church, Germantown, Pennsylvania, Mr. Frederick Lyman Ballard and Miss Frances L. Stoughton, daughter of Mr. Augustus B. Stoughton.

Paul-Pepper.—On June 15, in St. Mary's Episcopal Church, Mr. Theodore Sedgwick Paul, son of Mrs. Henry Neill Paul, and Miss Adeline L. D. Pepper, daughter of Mr. George Wharton Pepper.

Pepper-Myers.—On June 22, in St. Martin's Episcopal Church, Radnor, Pennsylvania, Mr. George Wharton Pepper, Jr., and Miss Marion T. Myers, daughter of Mr. William Heyward Myers.

PITTSBURGH

Schaff-Lawrence.—On June 20, Mr. Walter Schaff, son of Professor David Schley Schaff, and Miss Louise Lawrence, daughter of Mrs. John G. Lawrence.

PROVIDENCE

Whitman-Taft.—On June 14, Mr. Gerald Whitman, son of Mr. Clarence Whitman, and Miss Eleanor Taft, daughter of Mr. Robert Wendell Taft.

SAINT LOUIS

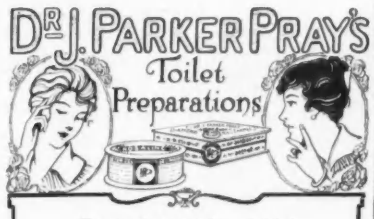
Glasgow-Thacher.—On June 10, in St. Peter's Episcopal Church, Mr. F. Ewing Glasgow, son of Mrs. William Carr Glasgow, and Miss Theodora Thacher, daughter of Mr. Arthur Thacher.

SAINT PAUL

Coxe-Maxfield.—On June 29, in Christ Church, Mr. Marshall Coxe and Miss Alice Maxfield, daughter of Mrs. Louis H. Maxfield.

WASHINGTON

Mayer-Barbour.—On June 28, at the home of the bride's mother, Mr. George Lewis Mayer and Miss Marguerite Barbour, daughter of Mrs. James F. Barbour.



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As delicate as the midsummer romance to which it is dedicated, is the perfume "Eros"

MADE FOR THE MIDSUMMER MADNESS

A delightful perfume has just come out called Eros, "the perfume of love",—timely for midsummer. When this perfume is first applied its odor is most invigorating, and later it fades to a most delicate and lasting scent. It is $16 for a half-pint bottle.

Another charming addition to the dressing-table is a Venetian glass bottle for one's favorite toilet-water. It is a delicate blend of colors deepening into green, and on the top is set a cluster of colored fruits. This is a bibelot to harmonize with the daintiest of boudoirs. It is seven inches high; in green it is $3.25, in white, $3.

A Venetian glass bottle fades through greens to a glow of fruits for a stopper

SLENDERNESS AT THE COST OF EXERCISE

For the woman who, during the winter, has acquired lines not entirely graceful, the methods for reducing are many; but not all of them are successful, and success is the important thing. One strenuous but successful method of reducing consists in wearing beneath one's walking suit a rubber garment, and in taking, thus attired, a four-mile walk, then taking a hot and a cold shower. These rubber garments are made large enough to allow for a wool garment to be worn under them and next to the skin; they are made in two sections, the long jacket and the trousers. Such garments are made of the best possible rubber, and are $13 each. It is said that the piquant Fritzi Scheff always dons rubber for her morning rides, and follows it with a vigorous rub-down.

Another use for rubber is as an efficacious cure for hands which need drastic treatment after gardening or unusual exposure to the summer sun. One should wear these rubber gloves until the hands perspire and then rub a good cold cream into the pores; after that one should don a pair of loose, clean, kid gloves; chamois skin gloves are best as they can be washed, for soiled kid has a deleterious effect upon the skin. If the hands are inclined to be fat and there is a tendency to rheumatism, then the rubber gloves may be worn until a very profuse perspiration is obtained. This should be gently wiped off, a cream instantly applied, and the loose gloves worn. If the hands are, on the contrary, over-thin, the rubber gloves should be worn only long enough to open the pores, then a good skin food should be applied and the loose kid gloves worn. The best rubber gloves are those known as surgeon's gloves, and they cost from 75 cents to $1 a pair. An excellent skin food for use with these gloves is $1 a bottle.

FOR SUMMER COMFORT

During the hot weather one turns with relief to that clever and necessary adjunct to the dressing-table, the tiny electric fan. The one shown at the top of the page is daintily finished in ivory enamel with black lines, and has a pleasing hand-decorated pattern. It is eight inches high and therefore easily packed, even in a small traveling bag. It is a great comfort to the woman at home or abroad when the very warm weather makes dressing an effort. This fan is $35.

Note.—Readers of Vogue inquiring for names of shops where dressing-table articles may be purchased should enclose a stamped and addressed envelope for reply, and state page and date.

1917
COLE
8
The New All-Season Model
Here at last is the ideal car—one combining all the comforts and luxuries of the most costly limousine plus all the advantages of an open car.
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The roof is permanent. But the windows are removable. In one minute any one can make the change from open to closed or vice versa.
Nothing can surpass this new Cole-Springfield all year 'round body.
It is richly finished, elegantly appointed, graceful, symmetrical and distinctive.
Mounted on the famous Cole Eight chassis it will be pointed out as the crowning achievement of the automobile industry.
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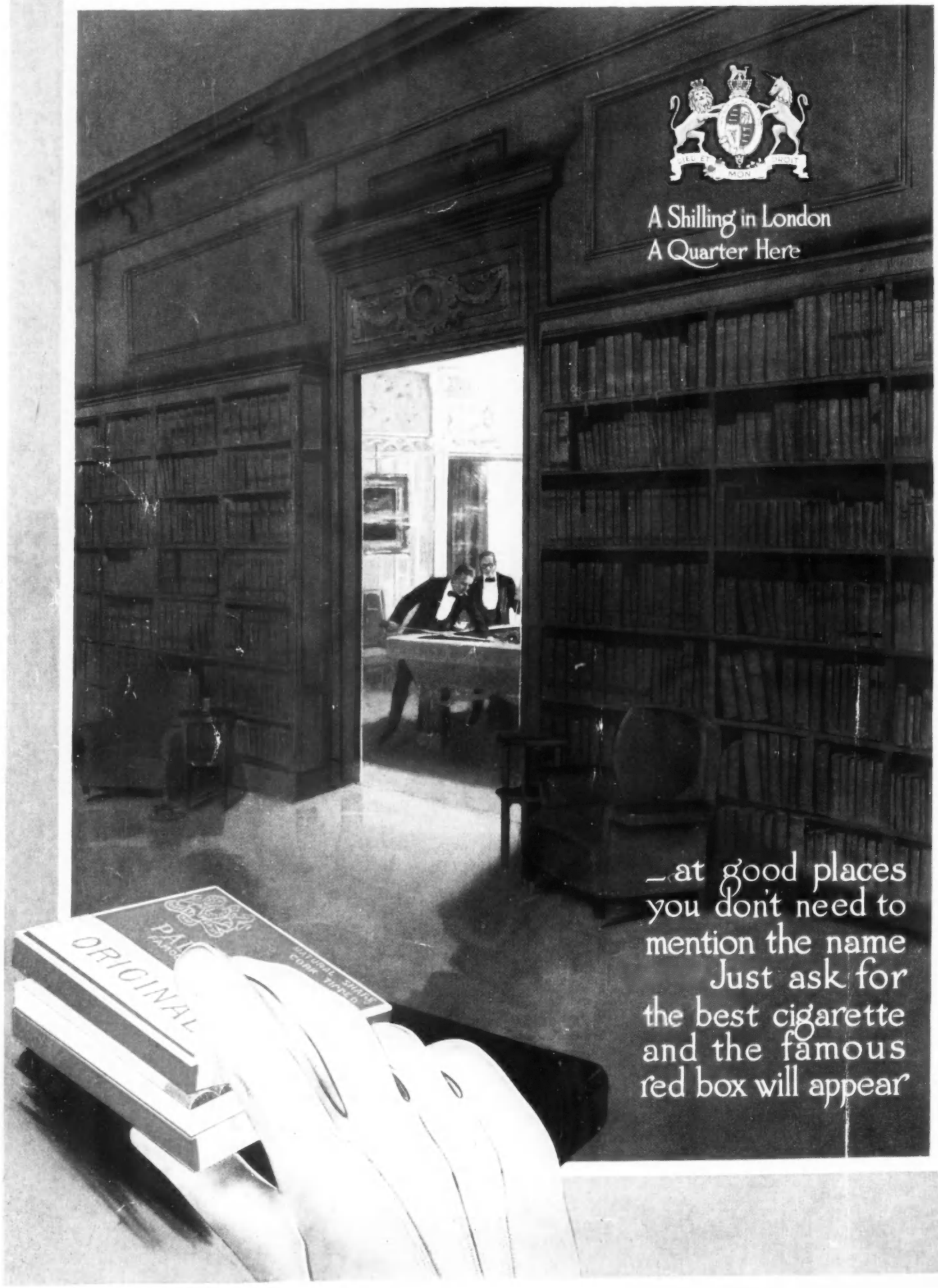
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and the famous
red box will appear
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